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LUITPOLD STR. 24, BERLIN, W.
MARCH 24, 1906.

ALBERTO JONAS' debut was a brilliant success, and there can be no doubt that the distinguished Spanish pianist has come to stay and to take and hold a high place in this great music centre. His first concert had long been anticipated with keen interest, and he was greeted at Beethoven Hall, on Thursday, by a large and representative audience, including many of the best known musical persons of Berlin, such as Leopold Godowsky, Anton Hekking, Hugo Kaun, Georg Fergusson, Arthur Hartmann, Theodore Spiering, Michel Piess, Theodore Bohlmann, Dr. Possart and others. The artist played an interesting and comprehensive program, which read as follows:

Sonata in B flat minor.....	F. Chopin
Mazurka in A minor.....	F. Chopin
Mazurka in B flat major.....	F. Chopin
Mazurka in C sharp minor.....	F. Chopin
Ballade in A flat major.....	F. Chopin
Toccata.....	R. Schumann
The Water Lily.....	E. A. MacDowell
Study in Thirds.....	Arthur Foote
Concert Etude, op. 24.....	M. Moszkowski
Caprice Upon Gluck's Alceste.....	C. Saint-Saëns
Campanella.....	Paganini-Liszt
Valse in C sharp minor.....	A. Jonas
Toccata.....	A. Jonas
Rhapsodie, No. 6.....	F. Liszt

Jonas is a formidable virtuoso, a thorough musician and an artist of poetry and sentiment. In his first number, the Chopin sonata, he revealed all of these qualities in high degree. His lovely singing tone and his lucid technic were employed in expressing the deeper meanings of his selections. Seldom has the funeral march been so impressively given. The finale, that stumbling block for all but the lightest fingered pianists, was given with great finesse and pellucidity, despite the very lively tempo. Then followed charming, airy interpretations of the three mazurkas, and a performance of the A flat ballade distinguished for poetry and originality of conception.

Another hard nut to crack is the Schumann toccata, especially when played in the tempo and with the volume of tone that marked Jonas' reproduction. Given pianissimo, even at the same speed, it is not half so difficult. We must be grateful to the Spaniard for introducing to us MacDowell's charming "Water Lily" and Arthur Foote's effective study in thirds. Brilliance is another of Jonas' distinguishing characteristics, as he demonstrated by his dashing performance of the Moszkowski etude and Liszt's "Campanella." The well worn Paganini-Liszt arrangement became in his hands a fabric of marvelous beauty. Every thread of the melodic pattern was brought out with wondrous lightness and skill, and the fine lace work of the musical ornamentation was traced with a delicacy not to be surpassed. The performance aroused a hurricane of applause and "La Campanella" was vociferously redemanded, but Jonas did not repeat it.

The concert giver's own valse and toccata—charming pieces, written in the lighter vein—show him to be gifted as a composer also. With a rousing performance of the Liszt sixth rhapsody he brought the program to a close. The finale was taken at a terrific tempo, and the lightness of Jonas' wrist was astounding. The playing did not stop with the final program number, however, for the audience clamored for more in the most demonstrative manner. The artist was called out again and again, and at last he responded with the Schubert-Tausig "Marche Militaire," and after several more recalls he played as second encore a piece by Delibes. It was, indeed, a flattering success and

the overture and the symphony in a highly satisfactory manner. It was straightforward, admirable Beethoven playing. He did not disclose to us any new features of the masterpieces for the simple reason that there are none to disclose, and it is to the young leader's credit that he did not seek new effects through distortion of tempi, rhythm or dynamics. His accompaniment to the concerto, too, was worthy of the warmest praise. To be sure, the Philharmonic could easily play all of these compositions without a conductor, but Fried has the gift of enthusing his men, and the orchestra played with warmth and brilliance. Schnabel read the concerto with clear technic, beautiful tone and much finish. Both he and the conductor were loudly applauded.

Another debutante who promises well for the future is Anna Bohm, a pupil of Martin Krause. She already has a well developed technic and is otherwise far advanced in the art of piano playing. In interpretations of the Beethoven sonata, op. 90, the Bach G minor toccata, the Handel D minor suite and other less imposing compositions she also revealed good taste and musicianship. Fräulein Bohm has still to acquire greater technical accuracy and polish, but those qualities will undoubtedly come with time.

Yet another aspirant to pianistic fame is Adeline Baillet, who appeared at Beethoven Hall on Saturday. The young lady is a pianist of considerable importance. She has excellent fingers and a good tone, but the personal note is sadly lacking in her readings. The great Beethoven C minor sonata, op. 111, is as yet a sealed book to her so far as its musical meaning is concerned, and she treated the Schumann "Carnival" more like a technical study than like one of the most romantic masterpieces of the piano literature.

The program of the eighth symphony concert of the Royal Orchestra, under Felix Weingartner, brought well known works only—Beethoven's "Fidelio" overture and the Brahms D major and Schubert C major symphonies. Two French novelties had been announced for this concert, but it seems that fate ruled them out. We have had bad luck this week with regard to novelties promised us.

At the matinee of Thursday the Royal Orchestra played with its accustomed exquisite finish and precision. The ensemble of the organization is remarkable. Since the retirement of Alexander Sebald from the first concertmaster-ship the band does not number a single artist known to fame. The present first concertmaster cannot compare with



HENRIETTE SONTAG. (Painted by Delaroche.)

Witek, of the Philharmonic, the first 'cellist is not the equal of Malkin, and the first oboe and clarinetists are far from being the peers of the players of these instruments in the Philharmonic Orchestra; and yet the ensemble, as a whole, is extraordinary. The playing of the band lacks warmth, however, a fault especially noticeable in the strings. They are like mosaic, perfect, but cold. The allegretto of the Brahms symphony was admirably given, but the slow movement failed to make a deep impression. It was in the Schubert symphony that Weingartner was at his best.

The new first concertmaster and successor to Alexander Seibald comes from Vienna, where he was third violinist in the Philharmonic Orchestra. It is strange that such a great institution as the Royal Orchestra should not have a concertmaster of note. To be sure the salary paid, 4,000 marks, is ridiculous, and would tempt no violinist of any importance. When one remembers that the Emperor contributes 2,100,000 marks annually to the support of the Opera here and at Wiesbaden and Hannover, not to mention the large receipts at the box office, one wonders at the paltry salaries paid members of the orchestra. In Dresden the first concertmaster gets 8,000 marks, and the salaries of the other musicians are correspondingly greater.

The sixth and last Elite Concert of the Direction Jules Sachs drew one of the largest audiences of the season to the Philharmonie. This was little to be wondered at, for the services of three artists of great drawing powers had been secured, namely, Eugen d'Albert, Willy Burmester and Johannes Meschaert. Helene Staegemann, of Leipzig, also took part. D'Albert alone can always fill the Philharmonie; Burmester, too, is very popular here, and Meschaert, the Dutch baritone, had been announced so often and had so many times disappointed his audiences by sudden "indispositions" that the public was glad to get a chance of hearing him at last. The program was decidedly mixed and suited to all tastes, and enthusiasm ran high throughout the evening.

Haydn's "The Creation" was given at the last concert of the Singakademie Chorus, under George Schumann. This oratorio has the secret of eternal youth. It is so melodious, so fresh and spontaneous that it is always a delight to hear it again. On this occasion the chorus sang better than usual, and the soloists, Mary Münchhoff, soprano; Richard Fischer, tenor, and Alexander Heinemann, baritone, were excellent.

Gustav Lazarus, director of the Berlin Conservatory (founded by Prof. Emil Breslauer), recently had the advanced pupils of his school give a public concert. Piano sonatas by Mozart, Beethoven, Schubert and Brahms, the Schumann piano concerto, the Bruch G minor concerto for violin, songs by Schumann and Wolf, and other smaller pieces were very creditably performed. One of the most interesting numbers of the evening was a composition by Lazarus himself, "Die Gefangene Frauen," for soprano, alto and female chorus. As more than twenty pupils took part in the concert, it is impossible to give their names. Suffice it to say that they all did very good work and were a credit to themselves and the Conservatory.

My assistant, Miss Allen, writes of the following concerts:

The Dessau String Quartet gave a Beethoven Abend for its final concert, playing the quartet, op. 18, No. 4, and with the assistance of Felix Weingartner and Messrs. Schubert, Rüdel, Lange and Poike, the trio for piano, 'cello and clarinet, and the septet, op. 20. The

solid musicianship which characterizes the organization was displayed on this occasion to excellent advantage, and in the string quartet Dessau, Gehwald, Könecke and Espenhahn rose to real heights of chamber music work. The chief event of the evening, however, was the trio for piano, 'cello and clarinet. In this Weingartner's finished piano playing, and the tonally exquisite clarinet work of Schubert united with Espenhahn's artistic 'cello performance to produce music of the most genuine artistic type.

One of the most unique song recitals of the year was that given by Valborg Svardström, of the Stockholm Opera, at Bechstein Hall, on Monday. Her program, in itself, was a decided and pleasing change, consisting wholly of Swedish songs by Lindblad, Alfvén, Lange-Müller, Stenhammer, Koch, Lie, Dannström and Grieg; songs which have the haunting Northern harmonies, and withal a distinct and individual melodic charm.

Vocally Fräulein Svardström is not extraordinary, although her organ was quite equal to all the demands of her Monday program. Her voice is one of fine range and excellent quality in the higher register, but the lower tones are somewhat hollow, having the quasi declamatory ring so often heard from the opera boards. It is not so much sheer vocal gifts which give Fräulein Svardström her success as it is her almost uncanny power of dramatic imagination. She feels the music and words of these eerie Northern songs with an intensity not to be described, and the result is that she creates an atmosphere electric with the highest human and artistic feeling. In Lindblad's "En Vardag" and Lie's "She," especially, she left an impression of glowing temperament and dramatic force that will not soon wear away.

Tschaikowsky's impressions of the first Bayreuth festival and the "Ring of the Nibelungen" are expressed in the following very interesting letter written in 1876, during his stay in Bayreuth, to an intimate friend, and recently published by Le Progrès Artistique. He writes:

"Kindworth met me here. I have seen a lot of distinguished men, and I have fallen into the midst of the turmoil of the Bayreuth festival, and run around all day like one possessed. I have made the acquaintance of Liszt, who received me with the most marked cordiality. I have been at Wagner's, too, and he never receives anyone now, as a general thing. Yesterday the "Rheingold" was performed. From a scenic standpoint the work interested me very much. The unusual mise-en-scene makes a deep impression, but as far as the music is concerned, with the exception of a few charming moments that pass like lightning, it is inconceivable imbecility. Among the people I know here is Rubinstein, with whom I lodge. I'm not altogether bored, but, on the other hand, I can't say that my sojourn here gives me any pleasure, and so all my thoughts and wishes are urging me to escape to Russia as soon as possible, via Vienna.

"Bayreuth is a small, unimportant town, in which about 1,000 people are gathered. As far as accommodation is concerned one is very badly served. We had ordered our room in advance, and it is very good, but I had trouble to get my dinner on the first day, and I have only a lucky chance to thank for my yesterday's breakfast."

On arriving in Vienna Tschaikowsky wrote to the same friend (August 8):

"Bayreuth has left a bad taste in my mouth, in spite of the fact that my composer's vanity was flattered more than once—a fact that showed me I am not so unknown in the West as I thought. My unfavorable impression comes from the uninterrupted noise I had to put up with. It finally ended, on Thursday, with the last chord of "Götterdämmerung," and I felt as if I had been let out of prison. The "Nibelungen" may be a grandiose work, but all the same there never was such long and langweilig tomfoolery."

The priceless relics which were stored in the house where Johannes Brahms died, and which constituted the Brahms museum, are to be sent wandering out into the

world. The house was one of the Karlsgasse buildings bought by the government and torn down. Thus, there is now no Brahms museum in existence, and the souvenirs must wait for the erection of a new Brahms house before they can have a permanent home. Unfortunately there seems to be little immediate prospect of such good luck. The site on Elizabeth Promenade, which was offered by the State, has been refused by the committee as unfit for such a purpose, and thus the Brahms House question stands in statu quo. The committee is now considering a site on the circle of the Kinderpark, opposite Beatrixgasse, and steps have been taken to get the permission of the authorities for building there. At present anyone who desires to see the Brahms relics must go to Röstlergasse No. 5.

Alberto Jonás has been remarkably well criticised by the press. The Vossische Zeitung says of him: "A pianist of rank and temperament, Jonás need fear no rival in point of technic. His performance of the contrary and ungrateful Schumann toccata, taken and carried through at a very fast tempo, and given with most refined touch and subtle phrasing, was a masterpiece of tasteful and elegant piano playing. How he stands with regard to Bach and Beethoven, whose sonata, op. 111, he will play, the Spanish guest must show us at his second concert. Even now, however, there can be no doubt but that he is one of the most remarkable appearances of the winter." The Börsen Courier writes: "The pianist, Alberto Jonás, of Madrid, gave a recital in Beethoven Hall, the first of his three concerts. He began with the B flat minor sonata, three mazurkas and the A major ballade, by Chopin, which he played with maturity of conception and with warmth and temperament. In his technic the virtuoso element was prominent, but not so much so as to injure the highly artistic character of his performances."

Dr. Paul Ertel says of Jonás in the Lokal Anzeiger: "Alberto Jonás gave a recital in Beethoven Hall yesterday with undeniably great success. He is a technical genius, but his playing has many other excellencies, so that one can entertain only unconditional admiration for his technical powers. In the obstinate Schumann toccata and in the finale of the Liszt sixth rhapsody, the lightness of his wrist was astonishing; and in the Moskowski concert etude his subtle fleetness of finger also merited admiration. His brilliant performance of this number brought the artist, who is grey haired and has a finely cut Sarasate head, a big ovation."

These three criticisms, all good, are the only ones of the concert I have seen thus far. In Berlin criticisms do not come out the next morning as they do in America and England. It is sometimes several days after the concert before they appear.

Ernst von Wolzogen has completed a new drama called "Der Kraftmayer." The material of the play is taken from Wolzogen's recent successful novel of the same name, and treats of Liszt and his pupils. The Jean d'Oettern, that irresistible Don Juan of the book and play, is none other than Friedrich von Scheunis, the distinguished painter of this city.

The Leipzig municipality has assented to the request of Frau Staegemann and released her from her rental of the town opera. Herr Volkner, former "Schauspielfeldirector," has been unanimously elected lessee.

The new intendant of the Munich Court Theatre, Von Speidel, successor to Ernst von Possart, will retire from his position on October 1 and re-enter the army as Brigade Commander. Three of the hardest things to do

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well in this world are to run a newspaper, to run a hotel and to run a theatre, and yet inexperienced people think nothing easier. Von Speidel now thinks otherwise.

Arthur Hartmann has played for the Sultan of Turkey. His tour of the Balkan States, which I recently mentioned, took him as far as Constantinople, where he gave a special violin recital before the Sultan at his palace. This is the first time in two years that His Oriental Majesty has received an artist at court. Hartmann was paid 100 pounds sterling for this concert. The tour was successful, both artistically and financially, but Hartmann is not enamored of the Balkan States nor of Ottoman rule. He says the dirt and filth, lack of sanitation and ignorance of the most primitive laws of hygiene are astounding. He maintains that he would not live in Constantinople for all the treasures of the Orient.

A concert of Polish compositions will be given at Beethoven Hall on the 30th of this month. The program will consist of works by the two young Polish composers, George Fitelberg and Ludomir Rozycki. The Philharmonic Orchestra will be led by Fitelberg.

On Wednesday Mrs. Eylau invited a number of friends to her house to hear Florence Allen read a chapter from a book by herself and Mr. Eylau, called "The Profession of Music Teaching." The chapter is on "Music and Life," and gives many interesting and practical suggestions for embodying personal experience in musical interpretation, thereby attaining artistic results. Miss Allen illustrated the meaning of the chapter by playing the musical examples adduced in the book, namely, Grieg's "Melancholie" and "An den Frühling," and Schumann's "Abendlied." Miss Allen, who has made great progress since studying with Mrs. Eylau, also played the finale of the Schumann "Etudes Symphoniques."

Another pupil of Mrs. Eylau who has made great progress during the few months that he has been with her is Harry Mangensson, of Buffalo, N. Y. This young man did not begin to study the piano until he was eighteen years old. His first teacher was Sophie Fernow, who, by the way, is a half sister of Hermann Fernow, of the famous concert direction, Hermann Wolff. Miss Fernow was a Bulow pupil, and with her young Mangensson laid a good foundation. I heard him play the Liszt sixth rhapsody and he gave it in a very creditable manner. His wrist work was especially good.

Myrtle Elvyn, who has had a busy season in Germany, has already been engaged for Budapest and Hannover, next winter.

Alexander Petschnikoff recently scored a notable success in Vienna. He has had a very successful season in Germany, and is looking forward with much pleasure to his coming American tour. Petschnikoff will be accompanied by his charming wife, who will also occasionally appear with him in the double concertos by Bach and Spohr, and in numerous other pieces that constitute their repertory for two violins.

The complete concert and opera list of the week is as follows:

SATURDAY, MARCH 17.

Bechstein Hall—Rosa Ethofer, vocal.
Beethoven Hall—Adeline Ballet, piano.
Singakademie—Symphony concert, Ossip Gabrilowitch, piano, and directing.
Royal Opera—"Fra Diavolo."
West Side Opera—"Schützenlied."
Comic Opera—"Don Pasquale."

SUNDAY, MARCH 18.

Bechstein Hall—Sven Scholander, vocal.
Philharmonie—Philharmonic "Pop."
Royal Opera—"Der Pfeifertag."
West Side Opera—"The Magic Flute"; "Schützenlied."
Comic Opera—Hoffmann's "Erzählungen."

MONDAY, MARCH 19.

Bechstein Hall—Valborg Svardström, vocal.
Philharmonie—New Concert, Oskar Fried, directing, with Philharmonic Orchestra.
Singakademie—Alice Charrier, vocal.
Royal High School—Concert of Weingartner Compositions.
Royal Opera—"The Meistersinger."
West Side Opera—"Schützenlied."
Comic Opera—Hoffmann's "Erzählungen."

TUESDAY, MARCH 20.

Bechstein Hall—Anna Bohm, piano.
Beethoven Hall—Tala and Harry Neuhaus, piano.
Philharmonie—Philharmonic "Pop."
Singakademie—Dessau String Quartet.
Royal Opera—"Aida."
West Side Opera—"Schützenlied."
Comic Opera—"Don Pasquale."

WEDNESDAY, MARCH 21.

Bechstein Hall—Marta Ludwig, vocal.
Beethoven Hall—Raimund von Zur-Mühlen, vocal.
Philharmonie—Philharmonic "Pop."
Singakademie—Anna Stephan, vocal.
Royal Opera—"The Barber of Seville."
West Side Opera—"De vier Grobianen."
Comic Opera—Hoffmann's "Erzählungen."

THURSDAY, MARCH 22.

Beethoven Hall—Alberto Jonás, piano.
Singakademie—Mary Dickenson, violin, with Philharmonic Orchestra.
Dom—Choral Concert.
Royal Opera—Matinee and evening, Weingartner Symphony Concert.
West Side Opera—"Die vier Grobianen."
Comic Opera—"Don Pasquale."

FRIDAY, MARCH 23.

Bechstein Hall—Hermann Klum, piano.
Beethoven Hall—Luise Geller-Wolter, vocal.
Philharmonie—Elite concert, Eugen d'Albert, piano; Willy Burmester, violin; Helene Staegemann and Johannes Meschaert, vocal.
Hotel de Rome—Willi Kewitsch, vocal; Juanita Norden, violin.
Royal Opera—"Lohengrin."
West Side Opera—"Die vier Grobianen."
Comic Opera—Hoffmann's "Erzählungen."

This week's Berlin letter presents a reproduction of a painting of Henriette Sontag, one of the greatest singers that ever lived, whose life story was told recently in THE MUSICAL COURIER, on the occasion of the hundredth anniversary of her birth. The picture herewith shown was painted by Paul Delaroche, and is the property of the Dresden Art Gallery. There is only one other original oil painting of Sontag in existence, which was found among the effects of the singer after she died in Mexico of the cholera—or of poison administered by her spendthrift husband, as some accounts have it. The other Sontag portrait is owned by C. A. Müller, of Berlin.

Damrosch Tour.

Walter Damrosch and the New York Symphony Orchestra will start, April 18, for a Southern tour of about three weeks. They will visit, among other cities, Wilkes-barre, Washington, Lynchburg, Norfolk, Raleigh, Wilmington, Spartanburg (five festival concerts), Asheville, Columbus, Miss.; Memphis, Birmingham, Ala.; Chattanooga, Nashville, Tenn.; St. Louis, and Louisville.

Professor Draeseke (Dresden) and Professor Thuille (Munich) were elected members of the Berlin Senate of Fine Arts.

MUSIC OF THE PAST WEEK.

Wednesday evening, April 4—Reisenauer farewell recital, Carnegie Hall.
Wednesday evening, April 4—Albert von Doenhoff piano recital, Mendelssohn Hall.
Wednesday evening, April 4—Von Klenner pupils' Lenten musicale, Church of the Good Shepherd.
Wednesday evening, April 4—Greville-Pulitzer opera concert, National Arts Club.
Thursday evening, April 5—Paul Dufault's song recital, Knabe Hall.
Thursday evening, April 5—Marum Quartet concert, Cooper Union Hall.
Thursday evening, April 5—Women's String Orchestra concert, Carl V. Lachmund conductor, Mendelssohn Hall.
Thursday evening, April 5—Handel's "Samson," Brooklyn Oratorio Society, Walter Henry Hall conductor; Alice Merritt Cochran, Grace Munson, Edward Barrow and Charles Delmont soloists; Baptist Temple, Brooklyn.
Friday evening, April 6—Leopold Winkler's pupils' concert, Carnegie Chamber Music Hall.
Saturday evening, April 7—Sarah Sokolsky's concert, Mendelssohn Hall.
Sunday evening, April 8—Sousa and his band, Hippodrome.
Sunday evening, April 8—New York Arion concert, Julius Lorenz conductor, Adele Aus der Ohe and Claude Cunningham soloists, Arion Club House.
Tuesday, evening, April 10—Kneisel Quartet concert, Rudolph Ganz assisting pianist, Mendelssohn Hall.
Tuesday evening, April 10—Adamowski Quartet concert, Association Hall, Brooklyn.

Our Columbus Representative.

(From the Columbus, Ohio, Dispatch.)

William G. Harding, representative of the New York MUSICAL COURIER, is in Columbus in the interest of the magazine he represents. Those who make a profession of music are aware that there is no official magazine which is as authoritative as THE MUSICAL COURIER, and they would no more think of trying to do without the magazine than a reputable lawyer or doctor would try to get along without the most authoritative journal of their respective professions. THE COURIER has a tremendous circulation, and goes to every point where United States mail goes, and has a capable correspondent in every music centre of Europe and America. To a musician who is progressive and who desires to keep himself thoroughly informed about the music situation and the movements of artists, THE COURIER is invaluable. Mr. Harding has been sent out from New York to investigate music conditions in Columbus. THE COURIER management has heard of the largest music club in the world, and its tremendous success, and want to verify the reports; it has heard of the organ project for Memorial Hall; the organization of a symphony orchestra, and its first successful concert; the large number of professional singers, pianists, organists, the Columbus Oratorio Society and the varied interests relating to music that are making Columbus famous; all this and much more Mr. Harding is investigating, and the result will probably be a special Columbus edition of the New York MUSICAL COURIER, which shall contain the fullest details of the music life of our city and its promise as an art centre. Mr. Harding took the trouble to attend the last Music Club recital, and will be in the city for the closing artist concert by the Cincinnati Symphony Orchestra.

Samara's opera, "Biondinetta," was scheduled for its premiere at the Gotha Opera on April 5.

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HOTEL CECIL, LONDON,
March 28, 1906.

TWO swallows do not make a summer, neither do two chords make a composer. Such was my reflection after listening to a concert of his own compositions given last Monday evening by Cyril Scott, who, some two or three years ago, attracted a good deal of attention as a composer. Cyril Scott has absorbed the mannerisms of Debussy (especially in the matter of the latter's fondness for the chords of the ninth and added sixth) to a large extent, without grafting them upon any individuality of his own. He also has given utterance to a few revolutionary ideas, such as the abolition of key signature and the avoidance of cadence, or even half cadences, during a whole movement. All this caused Mr. Scott's work to be accepted by the British public as daringly original at first, but now that they are beginning to know their Debussy better, opinions are changing.

Apart from these borrowed ideas, as I have said, Mr. Scott has very little originality of his own. In some of the songs heard at his concert last Thursday evening he has left off the Debussy manner, but his melody is uninteresting and his vocal writing somewhat ungrateful. The chief items of the program were the composer's sextet and quartet, both of which, heard again after a lapse of time, strike one as fascinating but not powerful works. A group of piano pieces played by Mr. Scott—"Dagobah," "Asphodel," "Lotus Land" and "Columbine"—are also clever and fanciful, but again mannerisms outweigh the intrinsic musical value.

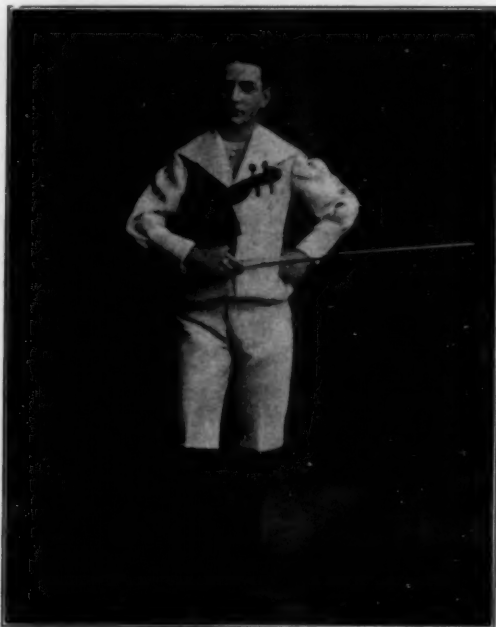
A new musical piracy bill has just been introduced into Parliament by T. P. O'Connor, M. P. It is in substance similar to the last one, which was wrecked by Mr. Caldwell, the pirates' champion. The present House of Commons is entirely sympathetic to the publishers' demands, but as Mr. Caldwell is still in the house there is probably trouble ahead, and unless the Government takes the bill under its wing, I am afraid nothing will be done. The publishers have had to rescind the decree they issued last autumn not to print any more new songs until the matter was settled. They would not have been able, of course, to keep together any business if they had adhered to that resolution. So most of them are fairly busy again, but the piracies are still going on almost as largely as ever.

Orchestral rehearsals will begin at Covent Garden on April 15. Dr. Richter has just gone off to the Continent for a brief holiday. By the way, he celebrates his sixty-third birthday next Wednesday (April 4). Percy Pitt has just returned from one of his Continental trips on behalf of the opera syndicate, and he has made one or two "finds," which will be announced in due course.

While on operatic topics I should mention that the new English opera, "Greysteel," by Mr. Gatty, will probably be heard in London during the season. It is said that the

Moody Manners Company will produce it at the Crystal Palace Theatre.

An interesting series of promenade concerts at the Theatre Royal, Birmingham, is to be given next May, under the conductorship of Landon Ronald, who is to have a first class orchestra of seventy-five under his direction. Mr. Ronald intends to do a number of new works, among them the three preludes from Ethel Smyth's new opera, "Les Naufrageurs" (which Nikisch accepted for production at Leipzig), an orchestral suite by Herbert Bedford, four "Symphonic Pictures" by August Enna, two of Jean Sibelius' works, a "Berceuse" by Järnefelt, Huber's "Over-



MISCHA ELMAN.

ture to a Comedy," a suite by J. D. Davis (of Birmingham), Mr. Coleridge-Taylor's incidental music written for Mr. Tree's production of "Nero," and an orchestral prelude by Liza Lehmann.

Reynaldo Hahn, the well known song writer, is to pay us a visit in May, giving a concert of his own works. A good many people have supposed that Mr. Hahn was a Frenchman, but, although he lives in Paris, he was born in Venezuela. None of his works, other than songs, has been heard in London, but he has written an opera and some orchestral pieces which might reach us some day.

The Concert Goer's Club is giving an evening of British music, mostly by its own members, next Tuesday. The

program includes one of York Bowen's viola sonatas, G. Clutsam's violin sonata, and Liza Lehmann's song cycle, "The Life of a Rose." On April 27 Victor Maurel has promised to lecture to the club on "State Opera."

A good deal of Bach will be heard next week. The Bach Choir is to hold a festival, and two concerts, on Monday and Wednesday evenings, will be given at Queen's Hall, under the conductorship of Dr. Walford Davies. Two cantatas, the concerto for two violins, and the B minor mass are among the works to be played.

At the final Broadwood concert on April 5 Richard Epstein is to play the solo part in a newly discovered piano concerto of C. P. E. Bach.

The London Symphony Orchestra's concert last Monday evening, under Richter, does not call for detailed mention, as the works played were familiar ones. There was a little surprise in the third "Brandenburg" concerto, however. Dr. Richter inserted into it, as a slow movement, an adagio from one of the violin sonatas, orchestrated from the figured bass by Helmesberger. It is a beautiful movement, and it certainly fitted in well with the other two sections of the concerto. The performance of "Also Sprach Zarathustra" was also extremely fine. The oftener the work is heard the more powerfully do its merits appeal to the listener. The orchestra, specially the string department, played magnificently all through the concert.

At the special Wagner concert on April 23, announced exclusively in *THE MUSICAL COURIER* some months ago, a selection from "Parsifal" will be given under Dr. Richter. The soloists will be Marie Brema, John Harrison and Frederic Austin.

The far North is coming into its own, musically speaking, and lately we have been hearing much of the music of Scandinavia and Finland, while several executants from these lands have visited us. A Danish pianist, Viggo Kihl, who was heard at Aeolian Hall on Monday evening, although only a very young man, proved himself to be a very fine pianist. He has a beautiful touch, an adequate technique, and his methods of interpretation are always artistic. Mr. (I don't know what the Danish prefix is) Kihl played the "Waldstein" sonata, Bach's prelude and fugue in C sharp major, Schumann's "Nachtstück" in F, Liszt's polonaise in E and various other pieces. He was equally good in each.

The students of the operatic class at the Royal Academy of Music are going to do the first two acts of Verdi's "Falstaff" tomorrow and on Friday, under the baton of Edgardo Levi.

Mischa Elman is to play the violin solo in the "Benedictus" of Beethoven's "Mass," at the performance of that work at the Birmingham Festival next October. He will also play the Beethoven and Tchaikovsky concerto during the festival.

A party of Japanese sailors is visiting London just now. As they were passing along one of the streets the other day a cornet player on the pavement struck up "The Flowers that Bloom in the Spring," from the "Mikado."

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as the Japs passed. A reporter, describing the incident, says, "but the sailors did not appear to recognize the tune." Of course that reporter may have been sarcastic, but I have my doubts. To add to the situation a mixture of snow and sleet was falling at the time, and a bitter east wind was freezing everyone.

Mme. Frickenhaus, always a fine artist, gave a recital last Wednesday at Bechstein Hall, and introduced some new piano pieces by two English composers, P. Garrett and T. H. Moore. Both are new men, but their work is good. Mr. Garrett's "Impromptu-Elegie" and "Mazurka" are clever and fanciful pieces, while Mr. Moore's group of three numbers, a berceuse, bourrée, and a concert study are also pleasant and well written.

Elsa Wagner, a violinist, who has been heard before in London, is an artist of much talent and individuality. Her playing of the Bruch concerto at Bechstein Hall on Wednesday evening, and also of Schejeldrup's fantasia, "In Baldur's Hain," was marked by a fine roundness of tone and distinction of phrasing.

Last Friday the London Trio gave an excellent performance of Arensky's trio in F minor. A vocalist who appeared during the evening, Margaret Huston, a Canadian mezzo soprano, sang exquisitely a varied group of songs by Strauss, Massenet, Fauré, and other composers.

Leslie Faber repeated his experiment of reciting "Omar Khayyam," to a large audience last Monday afternoon. His performance was again a fine one, but the incidental music of Christopher Wilson does not grow upon one.

Signor Creatore and his band brought their London concerts to a successful finish last Friday. They have had fine appreciative audiences throughout, and not a few people are hoping they will return at an early date.

Irma Saenger-Sethe has chosen an exceptionally interesting program for her second recital at Bechstein Hall on Friday. It consists of 'Vieuxtemps' A minor concerto, an andante espressivo for violin by Frivollo, a sara-bande and double bourrée of Bach, "La Complaisante," by C. P. E. Bach, Beethoven's romance in F, and the Bruch concerto in G minor.

Jan Hambourg's violin recital takes place tomorrow and on Friday week a new pupil of Sevcik, Reena Russell-Graham, makes her appearance with the London Symphony Orchestra at Queens' Hall.

There were a number of concerts yesterday, full mention of which must be deferred till my next letter. Betty Booker and Francis Harford gave their second recital at Aeolian Hall, the program including Bach's cantata, "Ich gehe und suche mit Verlangen," and Vaughan Williams' song cycle, "The House of Life." The Nora Clench

Quartet repeated, by special request, Debussy's G minor quartet, and also played Tschaiakowsky's trio in A minor, and Beethoven's quartet, "Grosse Fugue," op. 133.

Tonight Aldo Antonietti gives his orchestral concert with the Queen's Hall Orchestra and Mr. Wood. He will play Mozart's concerto in A major, Saint-Saëns' concerto in B minor, Tschaiakowsky's "Serenade Melancolique," and Wieniawski's "Airs Russes." Tomorrow M. Maurel gives his second recital and will sing the "Rêve de Cassio," from "Otello," and some English songs.

"American Child Songs" will be a feature of Denis O'Sullivan's recital on April 6. The well known artist will also sing songs by Beethoven, Strauss and Grieg, and "old and new English and Irish airs."

Mr. Howard-Wilson, who I hear is possessed of a bass voice of unusual depth and power, will give a recital, conjointly with Irene Scharrer, on today week, at Aeolian Hall.

On Thursday last a very successful pupils' concert was given at the Hambourg Conservatoire of Music. C.

MORE LONDON ITEMS.

The recital given by Eugenie Joachim's pupils, in February, attracted general attention, not only in London but throughout England, seventy or more notices of it having appeared in different places. This was due to the excellent program presented, which included a miscellaneous selection of songs for the first part, such as "As When the Dove," from "Acis and Galatea," Schumann's "Waldeggespräch," Brahms' "Vorschneller Schwur," Miss Finden's "Kashmiri Song," Miss Rudd's "Mine Enemy" and an operatic recital for the second part, when Agathe's aria from "Der Freischütz" and the letter scene from "The Merry Wives of Windsor" was sung. Miss Holbrook and Miss Romea were the soloists in the latter scene and were coached entirely by Mme. Joachim, not only for the music, but also for the stage "business." For the end of the program "The Gardeners" was sung. All of Mme. Joachim's pupils have been warmly complimented upon the excellent work they did at this recital, and many of the leading papers had illustrations of the costumes and pictures of the teacher and some of the more prominent of the soloists. Mme. Joachim's musical life has been an interesting one. At her father's house she met many of the most celebrated musicians during her youth, Brahms being a frequent visitor, as were also Rubinstein, Depoff, Herbeck, Wagner, Fauré, Goldmark, Brüll and Dvorák, all of whom took a great interest in the young singer and studied all their songs or operas with her, so she may be said to have all the traditions of German songs and operas at her fingers' ends. She also had the opportunity to study French and Italian music with all the great mas-

ters of her time; Strakosch was her mother's second cousin, so from him she had the Italian opera traditions, while Pater Schubert, nephew of the great composer, being an intimate friend, gave her all the traditions of Schubert's songs as he had received them from his uncle. It was at her home in Vienna that she studied for six years with Mathilde Marchesi. As Mme. Joachim preferred teaching to singing in public, she has devoted her time to her chosen profession and has had much experience. When she married Frank W. Gibson, an art critic, about three years ago, she did not relinquish her profession, but teaches three or four days of each week. Many well known singers have coached with her for their operatic appearances and she is constantly in demand to coach German lieder.

Evan Williams made his last appearance in London for the present season on Saturday last. He goes to Liverpool next week to sing with the Philharmonic Society, and sails immediately afterward for America, where he has important engagements. He expects now to make London his permanent residence and will return early in the autumn, accompanied by his family. His success in England has been most gratifying and he has a large number of engagements booked for London and the provinces for next winter.

A letter received from T. Arthur Russell says that the present tour of Kreisler, who is now traveling in the provinces, is breaking all records. The enthusiasm is remarkable and he has everywhere been received by large audiences, who have accorded a warm welcome to the celebrated violinist.

The last of the Chappel Ballad Concerts took place on Saturday afternoon, when, as usual, Queen's Hall was crowded. Several new songs were on the program, two being sung by Carmen Hill and one by Kennerley Rumford, both, as usual, being obliged to repeat their numbers. Evan Williams was heard in "Onaway! Awake, Beloved" and "Sweet, Be Not Proud." Maria Yelland, Antonia Dolores, Nadia Sylva, Aileen Hodgson, Dalton Baker, W. Backhaus, Hedwig Hantke, John Bardsley and George Grossmith were others who took part. The Misses Carbone were heard in several duets. Accompanists were F. A. Sewell and Hamilton Harty.

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The Bach Society, of Eisenach, has received these recent donations—\$250 from the town of Eisenach, \$500 from the Gürzenich Society, of Cologne, and \$2,500 from H. Hinrichs, head of the Leipzig publishing firm of C. F. Peters.

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PARIS, MARCH 26, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

THE Châtelet Theatre yesterday presented big and interesting attractions, with only four composers on the program. It was a "sight to hear," namely, two Frenchmen embracing two Germans—with a little Russian genius as a "go-between"—which, being a good omen, should portend peace and good will among nations.

Richard II., i. e., the great Richard Strauss, arrived from Berlin with his "Symphonie Domestica"; Mischa Elman, armed with bow and fiddle to defend the Beethoven concerto; while Colonne opened the musical proceedings with the A minor symphony of Saint-Saëns, and closed the concert with Bizet's suite "L'Arlésienne."

Saint-Saëns' symphony was interpreted in a most satisfactory manner, full of decision, vigor and health.

Young Mischa, having discarded his knee breeches, or "knickerbockers," is now "Monsieur Elman," with full length trousers, coat and vest (or waistcoat, as I should say in London). The boy displayed, on this occasion, the air of awakening self consciousness, his manner being rather restless while waiting for his entrances; his playing, however, was the same broad, lofty, manly style of last year. As chronicled in these columns before, Mischa Elman is not a wonder "child," but a "full grown" wonder—an artist fullblown, though only a boy in years. However, the feature of this concert was the "Symphonie Domestica," with the appearance of Richard Strauss, himself, as the composer-conductor. Parisians, on Sunday, heard the work for the first time, and while some members of the vast audience thought the four movements should have been separated so as not to appear so long a composition, they all, each and every one, listened to this music with the closest attention, at the end of which Richard Strauss was enthusiastically applauded; recalled to the stage half a dozen times or more, and literally overwhelmed with "bravos" and cheers.

The habitués of these orchestral concerts, who are accustomed to listen to compositions by Debussy, Chausson, d'Indy, and others of the modern French school, found this music of Strauss not only interesting, but melodious, musical and beautiful. Naturally, this Strauss music was not and could not be understood by all (what high class music is?), but no one failed to recognize in Richard Strauss the high minded and gifted musician he is; his clever, skillful practice in orchestration and happy use of certain instruments for the expression of his lively sense of humor and other intended effects. French musicians encountered were all intensely interested, delighted and excited over Strauss' music and his enormous success.

As a conductor Richard Strauss was unpretentious—using his good offices and all his influence in favor of his offspring, the "Symphonie Domestica." The orchestra had been well drilled by M. Colonne, and the final number of Bizet was beautifully delivered under the French conductor's guidance.

At the Lamoureux-Chevillard concert, the so called Beethoven "Festival" was brought to a close with the performance of the eighth and ninth symphonies; vocal soloists, Mme. Lormont, Melno, Mr. Cazeneuve and M. Frölich; orchestra and chorus, 250 executants.

The concert of the Conservatoire was largely made up of repetition numbers, discussed in last week's letter.

Le Rey's concert, as usual, comprised a number of new orchestral compositions, under the direction of their respective composers.

The Lefort matinée offered an interesting program of chamber music, modern and ancient.

Ludovic Breitner, the Parisian pianist, has had much success in Rome, playing before Her Majesty, Queen Margherita, of Italy. M. Breitner was presented to the Queen at the conclusion of the concert.

At the Opéra the other evening Alice Verlet, the brilliant star of the company, repeated her delightful performance of Queen Marguerite in "Les Huguenots." In this character Mlle. Verlet is enchanting; her voice of bell like purity, perfect intonation and flawless execution, seems to be the only one in the large company produced according to the principles of the Italian school.

At the last concert of the Société Philharmonique the program was interpreted by Mlle. Lindsay (of the Opéra) and the Bohemian Quartet of Prague, MM. Hoffmann, Suk, Nedbal and Wihan. The Tchaikowsky E flat minor, Mozart D minor and Dvorák G major quartets, were performed in a manner that held the audience spellbound. This club is one of the most perfect among visiting organizations in Paris—their playing being actually beyond criticism.

Mlle. Lindsay gave great pleasure by singing two groups of songs in French most charmingly. Her selections were from Pergolese, Bach and Mozart, Saint-Saëns, Fauré and d'Indy.

Two piano recitals were given at the Salle Erard by Ignaz Friedman, a Russian pianist of considerable merit. The first offered a program of Chopin exclusively; the second was miscellaneous in character with some unheard of things by Norak, Liadow, Suk, Friedman and Schutz-Evler.

At the Salle of the Journal, Gaétane Vicq, a well known local singer, gave a concert with the able assistance of Suzanne and Thérèse Chaigneau, who, with their sister, Marguerite Chaigneau, constitute the successful "Trio Chaigneau." The singer, Mlle. Vicq, was advantageously heard in several interesting groups of classic and modern songs. The Chaigneau sisters, violin and piano, performed an A major sonata of Handel and the Chevillard sonata, op. 8, in their own admirable manner of good tone quality and musical expression.

Last Sunday's students' reunion introduced the widely

known author, Pastor Charles Wagner, of "Simple Life" fame, as the speaker, who is always happy to talk to the Paris-American students "because their President in the United States treated him so cordially when visiting the Land of Liberty." Regina Arta, a soprano of forceful and dramatic expression, appeared on the program with Weber's "Ocean, Thou Mighty Monster!" an "Ave Maria," by Emile Artaud, and other selections; George Nelson Holt, a well known baritone studying in Paris, chose his numbers from Harriss, Gounod, Nevin, Hammond and "To April," by Mrs. Holt, who is coming to the front as a composer. L. L. Renwick was the accompanist.

On Friday last Mrs. John Jacob Hoff gave another of her entertaining "salon musicales" at her sumptuous home in the Bois de Boulogne. The program contained compositions of M. Massenet exclusively, with the distinguished master presiding at the piano. Mme. Rey, pianist; Minnie Tracey, soprano; Lucy Arbell, contralto; M. Fugère, baritone, and M. Casals, 'cellist, were the assisting artists, all of whom were applauded and encored. Among those present were M. and Mme. Massenet, Earl and Countess of Stafford, Lady and Miss Coote, Lady Brabagon, Marquis and Marquise de Amodio, Vicomte and Vicomtesse de Chambures, Consul General and Mrs. Mason, Baroness de Lormais, Countess de la Jonquière, Prince de Leca, Madame Cellerier, Mme. Tevis, Lady and Miss Lange, Mr. and Mrs. Frank King Clark, Sara Hershey-Eddy, Mme. Fearn, Mme. French, Mme. G. Whistler-Misick, Dr. and Mme. Koenig, Vicomtesse Forgemol, Léon Moreau, Mme. Lillie, Mlle. Lindsay, Colonel and Mrs. Mapleson, Rev. Dr. Shurtleff, Charles Holman-Bleck, Captain Guignard.

A restricted number of Italian artists will be invited to compete for the 5,000 lire prize for the best postal card design in connection with the Milan Exposition, opening of the Simplon Tunnel. The official inauguration of the exhibition is set for April 21.

Marguerite Martini, the well known teacher, is mourning the loss of her mother, who has just died after a week's illness. The deceased was a dear old lady of amiable disposition, beloved by all who knew her and was a great favorite with the many pupils of her daughter.

Frosty, wintry weather, with marrow piercing nor'east winds, has dropped into the lap of spring, causing much suffering in Paris and all through Southern France.

DELMA-HEIDE.

Klose's fairy opera, "Ilsebill," produced with success at Carlsruhe and Munich, will shortly be repeated at the Stuttgart Opera.

Leoncavallo, who has just ended a visit to Madrid, now is in Lisbon, where he will lead three performances of his "Pagliacci." After that he intends to spend some time in Seville, Granada and Cordova in order to study folk music and customs for his new opera, "Figaro's Youth," built on a text by Sardou.

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BRUSSELS.

BRUSSELS, April 1, 1906.

Willy Burmester's first appearance in Brussels a short time ago, after ten years' absence, proved to be a sensational success. The audience on that occasion was almost entirely of musicians, and "deadheads" were to be seen everywhere. Thinking, doubtless, that the press notices and advertising, as well as his name—so well known in every other city purporting to be musical—would certainly fill La Grande Harmonie, a second concert was announced. Beneath the program was printed: "Tout billets de faveur seront suspendus." Result: an audience of just 123 persons, and perhaps ten among them students, teachers or artists! This in itself was sufficient evidence of the evil resulting from abuse of "invitations," but Burmester thought it necessary to give the apathetic public something more to ponder over.

Very pale and dignified was the violinist as he appeared upon the platform, but instead of tilting his violin at an angle of 25 degrees, it remained under his arm and he delivered (in German) the following concise speech: "I have always heard that Brussels was the city of violinists. Where are they tonight? I thank you most heartily for your presence, and shall play my best for you. It is probably the last time I shall play here."

The effect was electrifying. It took the faithful few (many of whom were Germans) a moment to grasp the situation, and then Burmester's sentiments regarding the Brussels public were endorsed in a storm of applause which rose and fell for several moments.

Great was the wrath of a German against one of the biggest music shops, which shall be nameless. Seeing Burmester's program displayed in the window, he entered and asked for one. The clerk said "Burmester?" in a dazed manner, "we have no such program here, and know no such name." The irate Teuton dragged the unfortunate out into the cold, and held the man at the window until the name of Germany's violinist was indelibly engraved on his mind.

Burmester is not the first artist to put Brussels on the black list, for Kreisler declared he would never again play here, after two recitals last winter, when his audiences were slim and the press was absurd in its attitude. Arthur Hartmann, too, had received excellent and flattering criticisms from the press, but there seems to be no way of getting the general public to attend concerts.

"Art in America, love of music—absurd!" is the cry over here, and yet certainly in the United States few cities could be found to equal in indifference to music this one. As stated above, critics, musicians and students attend concerts. And how many among them are Belgians and who are foreigners?

The critics are few in number, but must necessarily be of French or Belgian extraction. For the pros among the musicians there are such names as Ysaye, Thomson, Musin, De Greef, Bosquet, Deru, Crickboom, Zimmer, Chaumont, &c., but the first four artists practically never attend concerts and the others but rarely. On the other hand, Thom-

son's well known monitor, Van Oordt, is Dutch, as are Oscar Back, Van Dam and Van Steenwort. These are all connected with the Conservatory, as are Risler (a Frenchman), Madame Zaramski (a Pole) and Cazantzis (a Greek). These musicians are to be found at free entry concerts quite as regularly as the Belgians.

The students are overwhelmingly foreign. So great was the demand a few years ago at the Conservatory that the fee of 5 francs a year for Belgians was raised to 205 francs for foreigners. Thomson's and Van Oordt's classes number thirty pupils, twenty-three of whom were not born in Belgium. Last summer, at Profondeville, there were twelve students in Thomson's class, but not a single fellow countryman of his. Ysaye's summer class numbered about twenty, only two of whom were Belgians. Certainly a poor showing for a country claiming what this one does. Almost all of De Greef's pupils are American, French and other nationalities. Crickboom, Deru, Zimmer, Chaumont and Dement have many pupils, but to say that they teach not more than ten Belgians in all is a safe statement. The living of these and other instructors of music is gained largely from boarding schools, where the majority of pupils have come from other countries to learn the French language. Students and others have repeatedly been heard to say that English and Americans are the only ones who will go to concerts. At the Concerts Ysaye and Populaire the percentage of Anglo-Saxons is very marked. At concerts where Ysaye, De Greef or Thomson are announced, more Belgians are to be seen than ordinarily, and by artists such as Brema, Mys-Gmeiner, Hambourg, d'Albert and Busoni draw a varied public also. But there have been some memorable fiascos, in a financial way, and such artists as Kreisler, Burmester, Casals and others have left Brussels sadder and wiser men.

The poor debutants are even worse off. Unless they have lived here many years, or are somewhat known, the free tickets they scatter are thrown away, and lucky indeed is the man whose first concert is not a total loss. Only one or two debutants have covered expenses. Is it not strange in a country where "musical atmosphere" is continually talked about?

Firstly, free entries should be abolished, save for the press. Secondly, students and musicians should be allowed (as is done at some concerts in America, and should be done at all) tickets at half price. There are very few students so poor that they cannot spend a franc, and entrances to the galleries are never over 2 francs. Money is freely enough spent by these same students in other amusements which would much better be spent aiding in a small way a fellow musician, who in turn will do his part.

The obvious conclusion is that there is no such thing as a "Belgian public" here in Brussels, and therefore the audiences of musicians should show a more fraternal spirit. Our warmest thanks and admiration are due Burmester for a speech long needed—a speech which was necessary for the welfare of his fellow artists, but which required conviction and courage of a high order to deliver.

L. MARGUERITE MOORE.

MUSIC UP THE HUDSON.

NYACK, N. Y., April 6, 1906.

An event only for the musical elect occurred last week at the studio of Professor Prochazka, on Hillside avenue. Ruth Lintner, the fifteen year old daughter of Wm. Lintner, of Nyack, and one of the Prochazka pupils, proved one of the delights of the evening. Lillian Cross, of New York city, was the other solo pianist who showed the excellent Prochazka training. The numbers for piano included a serenade for two pianos by Low, three studies by Henselt, Chopin and Liszt, the last movement from Beethoven's "Appassionata" sonata, parts of the Rubinstein concerto in D minor and the Mendelssohn concerto in G minor, and short pieces by Richard Strauss and Debussy. Gustav Frenzel, the vocalist, sang songs by Schumann, Wagner, Nevin and Tosti. The singer's daughter, Margaret Frenzel, played the accompaniments. Mr. Prochazka and Mrs. Clarence W. Brown, of Nanuet, played the orchestral parts on a second piano in the Mendelssohn and Rubinstein works.

Mark Hambourg in South Africa.

Mark Hambourg, the brilliant piano virtuoso, in his recent highly successful tour in South Africa drew the following encomiums from the local press:

Mark Hambourg's exposition at the Wanderers last night was his final triumph here. Of him it can be said that he is one of the few who have succeeded in awakening the said to be artistically apathetic Johannesburg to a due appreciation of the fact that a master musician was among them. It is no small achievement to the credit of Hambourg. Last night standing room was at a premium at the Wanderers. The audience was treated to as fine a musical feast as has ever been here given. It was in the Rubinstein number, the grand concerto in D minor, that perhaps the artist shone most, but in all his works he infused that striking individuality, that brilliant execution, that truthful interpretation that has won him a place in the front rank of modern exponents.—The Rand Mail, Johannesburg, August 17, 1905.

M. Hambourg gave his third recital in the Wanderers Hall last night. The great hall was overcrowded, and many people were turned away. The great virtuoso was accorded a magnificent reception, and his recital stands out as a monument to his genius.—The Transvaal Leader, August 17, 1905.

To hear—as was the privilege of a great audience last night—a recital by Mark Hambourg is a revelation. A "giant among pianists," he has well been called. His technique is magnificent, his power majestic, and his delicacy delightful, and by his art he sways an audience as Orpheus did Nature. One goes to hear a great pianist to criticize and appreciate the executive ability of the player and the tone of his instrument—perhaps to compare his conceptions with those of other renowned players—but as Hambourg plays one is conscious only of a surging rush of emotions. In a hazy way he realizes the brilliancy of the performance, but only on reflection does he appreciate how truly divine is the power that has entranced him. Animating those dexterous fingers, lending power to those supple wrists and individuality to his whole recital, was the indefinable something we call genius, something that no amount of practice can give, and that can never be confounded with the ability which comes from appreciation. At the conclusion of the recital the pianist was brought before the audience again and again to acknowledge the incessant cheering, and large as was the house last night it is certain that tonight it will be crowded to the doors.—South African Exchange, August 17, 1905.

Many Dates for Edward Johnson.

Edward Johnson, the tenor, has filled two engagements in New York city since the first of April. He sang in New Haven, Conn., on April 3, and Philadelphia, April 4. The following are his engagements for the remainder of April, for the month of May and the first week in June, after which the successful singer will sail for Europe:

April 13, New York City; 15th, New York City; 16th, Newburyport, Mass.; 17th, Salem, Mass.; 18th, Taunton, Mass.; 20th, Brockton, Mass.; 22d, New York City; 23d, Syracuse, N. Y.; 25th, Syracuse, N. Y.; 27th, Ithaca, N. Y.; 28th, Ithaca, N. Y.; 29th, New York City; May 1st, Richmond, Va.; 2d, Richmond, Va.; 3d, York, Pa.; 4th, Harrisburg, Pa.; 6th, New York City; 7th, Albany, N. Y.; 8th, Albany, N. Y.; 10th, Springfield, Mass.; 11th, Springfield, Mass.; 14th, Halifax, N. S.; 15th, Halifax, N. S.; 16th, Halifax, N. S.; 20th, New York City; 23d, Brattleboro, Vt.; 24th, Keene, N. H.; 25th, Keene, N. H.; 27th, New York City; 30th, Greenwich, Conn.; 31st, New York City; June 3d, New York City; 5th, Norfolk, Conn.; 6th, Norfolk, Conn., and 9th, sail for Europe.

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MINNEAPOLIS.

MINNEAPOLIS, April 4, 1906.

The Philharmonic Club and the Symphony Orchestra united in a dignified performance of Elgar's "Dream of Gerontius" at the Auditorium. Musicians regarded the evening as a personal triumph for Emil Oberhoffer, the musical director. Ellison van Hoose, Julian Walker and Janet Spencer, the three soloists, helped to make the presentation memorable. Here again the supporters of these concerts desired to congratulate the management for engaging artists of such high musical ability. Eulalia Chenevert, at the organ, proved an effective assistant to the other musical forces. The concert closed the season for the club.

John Philip Sousa and his band had great audiences for the pair of concerts at the Auditorium. The band was better than ever and the famous leader seemed, if anything, more alert and individual in his directing. The music aroused the enthusiasm to the highest pitch. Programs follow:

AFTERNOON.

Fantasia, Siegfried Wagner
Trombone Solo, Leona Leo Zimmerman
Suite, Looking Upward Sousa
By the Light of the Polar Star.
Under the Southern Cross.
Mars and Venus.
Soprano Solo, Love, Light of My Heart.....Sousa
Elizabeth Schiller.
Irish Rhapsody (new) Stanford
Toreador et Andalouse, from Bal Costume.....Rubinstein
June Night in Washington.....Nevin
March, The Diplomat (new).....Sousa
Romance à la Zingara, from Second Concerto.....Wieniawski
Jeannette Powers.
Rakoczy March, from The Damnation of Faust.....Berlioz

EVENING.

Overture, Oberon Weber
Cornet Solo, Bride of the Waves.....Clarke
Herbert L. Clarke.
Suite, At the King's Court (new).....Sousa
Her Ladyship, the Countess.
Her Grace, the Duchess.
Her Majesty, the Queen.
Soprano Solo, Card Song, from The Bride-Elect.....Sousa
Elizabeth Schiller.
Welsh Rhapsody (new)Edward German
Especially arranged for Sousa's Band from the original orchestral score by Dan Godfrey, Jr.
Valse, Vienna DarlingsZiehrer
Air de Ballet, The Gipsy (new).....Ganne
March, The Diplomat (new).....Sousa
Violin Solo, ConcertoMendelssohn
Jeannette Powers.
Ride of the Valkyries, from Die Walküre.....Wagner

A delightful program was given Thursday morning at the First Unitarian Church before the Thursday Musical.

Mamie Swanberg and Constance Osborn gave the opening number, "Ride of the Valkyries," on two pianos. Mabel Hansen also played a piano number; Cora Rickard and Mrs. T. D. Bell played a duet for organ and piano. The vocal numbers were given by Margaret Daniel and Louise Hickey. Myrtle Thompson Emmons contributed two violin numbers. Mrs. Muckey, the president, in her announcements, spoke of the Victor Bergquist's oratorio, "Golgotha," which is to be sung at the Auditorium, April 6, and the Gadski recital, Wednesday evening, April 4.

Frieda Stenda, soprano, and Thaddeus Rich, violinist, will be the soloists at the closing concert of the Apollo Club, of the First Baptist Church, Tuesday evening. The next day Gadski will give her recital in the same church. The Treble Clef Club will have a concert on Wednesday in the East High School Auditorium. Miss Trask will have charge of the program.

Rogers Wins Admirers in Ottawa.

"His rich, beautiful voice and admirable method were splendidly displayed," says the Ottawa Citizen, referring to Francis Rogers' recital in Ottawa, March 23. "His songs were sung with taste and refinement of style, which won the hearts of all."

The Ottawa Journal is equally warm in its commendation:

It is six years since Mr. Rogers visited Ottawa, and it is certainly six years since we have had such a perfect recital. Gifted with a rich, resonant baritone, which has been very well cultivated, he sang with much taste and refinement of style, some twenty songs and more, by famous composers.

It would be hard to say which were his best numbers, where all were sung with such consummate skill and emotional power. Cowen's "Onaway, Awake!" was given a magnificent interpretation, one that only an artist, gifted with vivid imagination and poetical temperament could give it; little wonder that his audience would not be satisfied until it was repeated again.

Eleonora de Cisneros at Covent Garden.

Here are some London press notices of Eleonora de Cisneros' singing in opera at Covent Garden Theatre:

Madame de Cisneros, a fine Ortruda, who has a splendid idea of the use hands should be put to in opera.—Times.

Madame de Cisneros made a handsome and imposing Ortruda, and sang with a good deal of dramatic power.—Daily Graphic.

Madame de Cisneros presenting Ortruda with a personal charm that helped us to understand the witch woman's domination of Telramund.—Sunday Times.

Madame de Cisneros was the only exponent who appeared to take the work with the profound artistic seriousness of the Fatherland, and her impersonation of Ortruda was memorable, being instinct with dramatic force and dignity, while the music was finely sung.—Referee.

Olive Mead Quartet Concert.

The Olive Mead Quartet, whose excellence has often been pointed out in THE MUSICAL COURIER, gave another of its interesting concerts at Mendelssohn Hall last Tuesday evening, April 3, and again demonstrated its exceptional ability in the difficult field of ensemble playing.

The Haydn Quartet, in G major and that by Schubert in D minor, brought forth the very best qualities of the Mead players, precise attack, tonal variety, faultless intonation and consummate taste, and their performances were applauded with genuine enthusiasm by a flatteringly large audience.

Lillian Littlehales, the cellist of the Mead Quartet, played a Marcello sonata with full appreciation of its classical dignity, and with accurate technic and sympathetic tone. Susan Metcalfe, the other soloist of the evening, contributed a group of songs delivered with unusual vocal finish and interpretative resource. Miss Metcalfe improves with each appearance, and is hardly to be recognized as the same singer who was rebuked by connoisseurs so severely a season or two ago for her uneven tone production and rasping high tones. All that has been changed now by some potent magic.

A Louisville Tribute to Kelley Cole.

Kelley Cole, tenor, now touring the South with the quartet, singing Grace Wassall's "Shakespeare Cycle," was soloist at the annual concert of the Apollo Club, in Louisville, recently. The following, from the Louisville Herald, is indicative of the favor with which Mr. Cole was received:

The concert was marked by a signal departure from the usual custom in that it presented as its soloist one of the greater caliber, Kelley Cole, who not only sustained the reputation which preceded him, but proved to be one of the best tenors heard in Louisville in a long while. Mr. Cole is the happy possessor of a delightfully sweet tenor voice, and he knows well how to use it. He sings with apparent ease and confidence, and above all is neither effeminate nor affected. His enunciation is as well high perfect as one ever hears in a singer.

Mr. Cole sang two groups of songs of the lighter vein, in all of which he was heard to excellent advantage. It was in the great Schubert song, the "Omnipotence," which he sang with the club, that he was called upon to put forth his best efforts, yet it was in the lighter things that he played upon the fancies of the audience so effectively.

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Von Klenner Lenten Musicals.

Mme. Von Klenner's annual Lenten musicale is one of the events of the late musical season in New York. This year the distinguished teacher and her pupils were invited to give the concert at the Church of the Good Shepherd (Presbyterian), on West Sixty-sixth street, near the Boulevard. The sacred edifice made an admirable setting for the beautiful and dignified music which Mme. Von Klenner and her artistic pupils presented before a large audience. Besides the more familiar oratorios like "The Messiah," "Elijah," "The Creation," "The Holy City" and the "Stabat Mater," the list included numbers from Mendelssohn's "Athalia," that composer's "Hymn of Praise," and his "Lorelei." Barnby's "Rebekah," Handel's "Samson," and Gaul's "Ruth." Other compositions that added to the extraordinary interest of the evening were "I Am a Pilgrim," by Johnson; "Outside the Fold," by Bruno Oscar Klein (dedicated to Mme. Von Klenner); "O, Salutaris," by Verdi; "Crossing the Bar," by Neidlinger, and "Ave Maria," by Abt. There were solos, duets, trios, quartets and choruses, and one and all disclosed the admirable Von Klenner schooling, which unites good diction with voice production, poise and the ability to sing without the score. The latter is one of the most convincing proofs that the training has been thorough. In these days, when many professional singers come before the public and are obliged to reinforce themselves with the music or words of the songs or arias that they sing, it is indeed refreshing to witness a long program of difficult music interpreted by students that in this one respect surpass many professional achievements. Mme. Von Klenner was the accompanist. There were several unaccompanied selections, and here again was a demonstration of musical proficiency. Among the students heard at the concert are several filling good church positions in New York and vicinity. One is a candidate for opera, and others are preparing for the concert field.

Lyric, dramatic and coloratura sopranos, mezzos and contraltos were chosen to illustrate music best adapted to their voices. The soloists were Elma Drake, Katherine Noack Figue, Elizabeth Kefer, Matilda Norwood, Ernestine Noera, Mrs. Myles Standish, Helene Stuart Wade, Lillie May Welker and Isabelle S. Woodruff. The following named sang in the concerted parts, the Misses Le Hentz Bass, Drake, Fishburn, Frisbie, Kefer, Norwood, Noera, Parraga, Wade, Welker and Woodruff, and the Mesdames Figue, Merrill, Ford and Standish.

Stanhope-Wheatcroft Dramatic School.

The next public matinee of the Stanhope-Wheatcroft Dramatic School will take place at the Princess Theatre today, April 11, at 2 p. m.

A very interesting program has been arranged and will consist of the second act of "The Ticket-of-Leave Man," by Tom Taylor. The screen scene from "The School for Scandal," "Pygmalion and Galatea," by W. S. Gilbert. The

presentation of the latter play will be something of a novelty, inasmuch as there will be two different students alternating in the part of Pygmalion, three different ladies in the role of Galatea and three ladies as Cynisca. Two farces will complete the bill.

The last public matinee which occurred on March 9 proved a most satisfactory and successful performance, and a like function is promised on the above date.

As several of the students who participated in the last public matinee have already been secured by well known New York managers for their companies, it speaks well for the prestige of the institution as a provider for the professional ranks.

Verdi Monument in Trieste.

These are two views of the new Verdi monument in Trieste, which was unveiled on January 27, 1906, in the



THE MONUMENT.

presence of a vast concourse of people, as is shown in one of the pictures. If a Verdi monument in Trieste, then why not a Chopin monument in Paris? The great piano



THE UNVEILING.

composer's grave in the Père Lachaise Cemetery is still unmarked by anything save a plain granite shaft on which is stuck the Clésinger medallion. And Berlin, with its neglect to do honor to Heine's memory, is as lacking in reverence as Paris. In this connection it is also interesting to remember that it was Liszt, a Hungarian, who contributed most of the money with which to build the Beethoven monument in Bonn.

Edith Milligan's Programs.

Edith Milligan, the talented pupil of Leopold Wolfsohn, will play the following program at Mendelssohn Hall, Wednesday evening, April 25:

Toccata and Fugue, D minor.....Bach-Taubig
Caprice, Alceste.....Gluck-Saint-Saëns
Gavotte, E minor.....Handel-Martucci
Variations, F major.....Tchaikowsky
Ballade, A flat, op. 47.....Chopin
Two Preludes, Nos. 20 and 23.....Chopin
Etude, op. 10, No. 5.....Chopin
Etude, op. 10, No. 10.....Chopin
Etude, op. 25, No. 1.....Chopin
Etude, op. 25, No. 2 (in sixth, arranged by Brahms).....Chopin
Etude, op. 10, No. 5.....Chopin
Etude, op. 25, No. 9.....Chopin
Badinage, above two played together (arranged by Godowsky).
Waltz, op. 42.....Chopin
Etude, A flat.....Schloesser
Waltz, op. 64, No. 1 (in thirds).....Chopin-Rosenthal
Blue Danube.....Strauss-Schulz-Evler

Mme. Samaroff in Providence.

Under the auspices of the Providence Musical Association the Boston Symphony Quartet gave a concert in that city, with the assistance of Olga Samaroff, pianist, who played the Strauss sonata with Prof. Willy Hess. Of her performance the Providence Journal said:

Olga Samaroff, of whom many complimentary things have been said of late by critics here and there, made a fine impression by her work in the sonata. She has a highly developed and finished technique, a wide range of tone color, and she plays with admirable breadth and dignity. One feels sure that she would be thoroughly interesting in a recital program. Still, Strauss' powerful and brilliant work afforded her opportunities which she was not slow to seize. Professor Hess, too, played with superb technical skill and musicianly feeling, and the result of their combined efforts was an artistic tour de force. Tremendous applause was showered upon the players and at the close of the sonata they were recalled again and again.

Max Mossel at the Broadwood Concerts.

We append a notice by a leading London paper of Max Mossel's playing at Messrs. Broadwood's concerts:

The Broadwood concert, which took place at St. James' Hall in the evening, does not call for very detailed criticism, for there was little in the program that was not fairly familiar. The instrumentalists of the concert were Max Mossel and Ernesto Consolo, who joined forces in Beethoven's sonata in F, and that by Richard Strauss in E flat for violin and piano, both players also contributing solos to the program with excellent taste. M. Mossel's performance of Corelli's sonata, "La Folia," and that given by M. Consolo of Scarlatti's "Capriccio," were particularly admirable. —Globe, London, January 22, 1906.

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NATIONAL FEDERATION

OF MUSICAL CLUBS.

Pennsylvania.

The work of the National Federation of Musical Clubs in Pennsylvania is perhaps as well systematized as in any other State. Under the careful management of the State director, Mrs. Wilson M. Lindsey, of Warren, the number of clubs belonging to the national body has been more than doubled during the four years of her official relation.

An additional fact which gives impetus is the residence during six months of each year in this State of the Eastern vice president, Clarissa McCutcheon. Her home in Philadelphia during the winter season entitles her to a membership in the Treble Clef Club. That the organization appreciates this condition is shown in the fact that Miss McCutcheon has been kept in an official position for several years past.

The Treble Clef Club of Philadelphia is one of the most successful women's choral organizations in America. Its foundation dates back to 1884, and its connection with the Federation to the second year after the organizing of the national body. Under the able direction of C. L. Herman, of Philadelphia, weekly meetings are held by this chorus, numbering nearly one hundred carefully selected voices.

During its twenty-one years the club has produced many of the most notable works for women's voices, including cantatas and operettas, as well as a considerable number of the more important shorter compositions. Two subscription concerts are given each year, at which enthusiastic support is extended to the Treble Clef by large numbers of friends and admirers of this justly popular organization.

When, in 1905, a location was desired for the convening of the Eastern Section of the National Federation, the Treble Clef, with instant hospitality, requested the privilege of acting as hostess on the occasion. The gathering took place in April of that year and was thoroughly an enjoyable and successful event. The meetings extended through two days. They were presided over by Mrs. W. B. Collins, at that time the national president, conjointly with Miss McCutcheon, the Eastern vice president. A prominent part in the festival was taken by the entertaining club, which, on the closing evening, bade good bye to its guests in a long remembered concert, at which chorus and soloists were chosen from its own ranks. One of the delightful features of this sectional gathering was the reception given by the Treble Clef president, Mrs. W. F. Simpson, in her beautiful suburban home at Overbrook.

The first subscription concert for the present season was given in January. The club was heard in a number of selections, some favorites of long standing, such as Delibes' "Glide on Swiftly, My Light Sleigh"; Max Meyer's "Smith of Love," arranged for ladies' voices by Olbersleben, and the Gluck arrangement of Gounod's "Nazaréth." As a closing number the club sang "Love in Springtime," by Adolf Frey, of Syracuse, with whom the Federation is proud to claim a certain amount of connection, his gifted wife being the national recording secretary. Mr. Frey's beautiful composition was received with great pleasure on this, its first presentation in Philadelphia. The outside artists heard were Corinne Welsh, contralto, and Ellis Clark Hammann, pianist. Miss Welch sang an aria from Ponchielli's "Gioconda" and a group of shorter numbers by Schumann, Tchaikowsky and Randegger. Mr. Hammann's numbers were Schumann's "Arabesque," Liszt's "Liebestraum" and MacDowell's "Hexentanz."

The spring concert, which will be held this month, will

be of special interest, owing to the presence as soloist of Emilio de Gogorza.

Among notable compositions presented by the Treble Clef have been three composed especially for and dedicated to this club by Gaston Borch, "Daybreak," "Sing, Maiden, Sing," and "Lullaby."

The officers are: President, Mrs. William Simpson; first vice president, Mrs. H. N. Cresswell; second vice president, Mrs. S. W. Kuen; secretary, Mrs. George Mason; treasurer, Clarissa C. McCutcheon; librarian, Florence C. Taylor; assistant librarian, Gertrude Armstrong, and Federation secretary, Mrs. W. H. Brooks.



The Matinee Musical Club, of Philadelphia, is one of the most carefully organized musical clubs, and its work is planned with great attention to detail and to the systematic study of the scientific as well as the æsthetic side of music. Quoting from the constitution of this club, we find as its object, "To promote a knowledge and a love of music; to stimulate and encourage amateur musicians to progressive work by weekly meetings, by invitation musicales and by receptions to distinguished musicians." The regular club day is Tuesday, and the weekly meetings



Mrs. W. M. LINDSEY.

continue from the 1st of November until the annual meeting, which is held the last Tuesday in April. Two meetings each year are in the nature of invitation musicales, and the concluding program of each month is a lecture on a musical topic along the line of club study. These are given by distinguished representatives of the world of art and literature. The music committee of the club prepares an outline of study, a printed copy of which is mailed to each club member at the beginning of the season. In the very interesting outline for the present year appear the names of the most typical of the romantic composers—Schubert, Schumann, Chopin, Tchaikowsky and Grieg. Among the topics considered are "The Relation Between Beethoven and Schubert," "Schumann's Relation to German Romantic Poets," "Chopin as the Founder of a New School of Piano Music," and "Grieg, the Exponent of the Music of the North." These topics are profusely illustrated with appropriate musical selections.

In this club it has seemed advantageous that each active member shall select one composer from the number named by the music committee for her individual study during

the season. She presents her choice to the committee at the opening of the year, and her work on club programs is thus established for the season.

In the Matinee Musical, so great is the inspiration of this careful and studious scheme, that it extends through the ranks of the associate members. Those who care to join in the study are privileged to send in their names to the music committee. In the "Printed Outline" issued, an invitation is extended to associate members to present papers on the given topics or kindred ones. Experience shows that this invitation is not without result, as many of the ablest papers from club members are received from those whose relationship would, in most musical societies, entail upon them only the duty of lending a listening ear to the work of the active members.

The president is Mrs. Samuel Shaw Burgin, of Wallingford; secretary, Mrs. Thomas H. Fenton, and the chairman of the musical committee for the season is Mrs. James Herbert Eyster, of Haddonfield. The club was organized in 1894 and united with the National Federation in 1904.



The Harmonic Circle, of Philadelphia, an enthusiastic amateur musical club, has been in existence about eleven years. Its meetings are held every third Saturday afternoon, with an occasional social evening meeting. During the past season, the club has taken up the study of the lives of some of the more famous musicians, a paper on the composer being a feature of each day, and the musical program consisting of his works. Membership was taken in the National Federation in December, 1904. A concert, given for the benefit of the College Settlement of the University of Pennsylvania, was repeated later for the benefit of the Civic Betterment Club, of Philadelphia, with notable success in both cases.

A spring musicale is a feature of each season's work. Admission is by invitation, and the friends of club members eagerly await a summons to these annual treats. A year of most gratifying success is drawing to its close under the direction of the following officers: President, Alice M. Smith; vice president, Gertrude Allen; secretary, Henrietta E. Wagner; treasurer and Federation Secretary, Gertrude Atkinson.



One of the most enthusiastic clubs of the entire National Federation, of which, indeed, it was one of the founders in 1898, is the Philomel Piano Club, of Warren. This band of energetic, art loving women is fortunate in having had as its president for the past fourteen years Mrs. Wilton M. Lindsey, the State director, for Pennsylvania, of the National Federation.

The club was organized by Mrs. McAlpin, Mrs. Cornen, Mrs. Freeman, Mrs. Crandall and Mrs. Robertson, December 8, 1891, and from that day to the present time has not lost sight of the high standard which was established in that early period. The most careful attention has been given, not only to the musical compositions which have been studied, but to the thought underlying these compositions.

Being purely a piano club the work of the members has been centralized and has been productive of distinct results in the bringing out of the great classics, as well as many of the newer compositions for the piano. In ensemble work there have been presented before the club adaptations of a considerable number of the great orchestral compositions. Weekly meetings are held on Wednesdays. At these, the study of a single subject is continued for a month. Open meetings are given, one each month, at which there is enjoyed a program chosen from the numbers which have been presented at the study meet-

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ings. At these occasions the club has the assistance of vocalists outside the membership, and each member is privileged to invite a guest. A paper is given, which presents the work of the month and is biographical or analytical, as need requires.

Two of the four biennial gatherings of the National Federation have had upon their programs musical numbers by representatives from this club. Miss Taylor was heard at Cleveland and Miss Dunn at Rochester. In 1905, at the festival of the Eastern Section, held in Philadelphia, Mrs. McCalmont, the club's vice president, and Mrs. Russell, treasurer, appeared in a piano duo.

Food for thought is offered by one custom maintained in this club. In 1894, with the desire to stimulate activity and zeal, it was decided to inaugurate a new standard, a test of eligibility to the continuation of membership. Once every year every member plays before the music committee of the club (which committee is chosen annually by a majority of votes of the entire active membership) four selections. These numbers are left somewhat to the choice of the performer, but must be confined to the compositions of Bach, Chopin, Schubert or Beethoven. In the first year, this was regarded as something of an experiment, but the results were so entirely to the satisfaction of the majority of the club members that it has been continued to the present time. It is worthy of mention that the number of those who have dropped out of the club in consequence of this "test" is so microscopic as to be well nigh undiscoverable. The Philomel considers that the effect upon the work of the organization has been deeply beneficial, for while it entails some labor on the part of the individual members, they are more than compensated by the added experience.

The question might be rather difficult to answer as to how many musical clubs could be found in the country where such a test as this would be considered, much less continued, year after year, without a dissenting voice on the part of the membership. That this has not proven detrimental to the health of the members is attested by the fact that but one death has occurred during the entire history of the club.

As might be expected in an organization whose work is confined to piano playing, the greater number of the artists, who have been selected for appearance before the club have been pianists. Prominent among the number have been Godowsky, Reisenauer, Madame Bloomfield-Zeisler and Julie Rivé-King. The presence of this latter artist, during six weeks of each year, at her summer home, near Warren, has given a decided impetus.

It is interesting to note that of the five original names two appear at the present time on the official list. This comprises for the fiscal year: President, Mrs. W. M. Lindsey; vice president, Mrs. McCalmont; secretary, Mrs. Yates; corresponding secretary, Mrs. Charles Crandall; treasurer, Mrs. J. C. Russell.

The Wednesday Club, of Harrisburg, is among the larger clubs of the Federation. During the more than twenty years of its existence a membership numbering nearly 400 has been continued, and a high musical standard constantly maintained.

In addition to the three classes of membership commonly found in musical societies—active, student and associate—this club considers as one of its most important features the privileged membership. This comprises those who though continuing to reside in the city, have for various reasons ceased to be active members. The constitution provides that an active member who so desires may present her resignation to the executive committee of the club, and, if her reasons seem sufficient to a majority of the voting members, she is permitted to enter the privileged membership. Those in this class are entitled to all the privileges usually accorded to active members in any organization, including the holding of office, but are not required to take any part on the musical programs. This secures for the club in a very marked degree the continued services and interest of all of its active members.

The club holds fortnightly meetings on its name day, which are termed "Working Musicals." Once a month a general musicale of miscellaneous character is given, at which the entire club membership is privileged to be present. The "Working Musicals" are in the hands of the active members. Papers are arranged, subjects of which bear upon the deeper side of musical intelligence. "How

to Appreciate the Great Composers," "The Struggle of Composers to Gain Recognition," "Who Has Been the Most Successfully Versatile Composer?" and other topics of like nature, including analytical studies and biographical sketches. The musical programs are illustrative of and arranged by the writers of the papers.

"Open meetings," which are held in the evening, are occasions of much interest and enjoyment to the club and its friends. The programs are given by the active members, the club chorus and artists of world wide reputation.

The officers for the fiscal year are: President, Mrs. E. J. Decevee; vice president, Mrs. John Riley; secretary, Mrs. George Fleming; treasurer, Sara Wister Boas; leader of chorus, Mrs. W. J. Connor; federation secretary, Mrs. David Fleming.



The Fransohnian Musical Society, of Sayre, with a history extending backward only to the year 1902, when it was organized, has accomplished much in systematic and intelligent musical study. The close proximity of the towns of Sayre and Athens makes very natural a continuity of interests between their residents. The membership, therefore, of the Fransohnian is, geographically speaking, somewhat scattered, but a common purpose brings together, for



MISS C. C. MCCUTCHEON.

fortnightly meetings, these deeply interested musical students.

After careful consideration the able plans for study provided by the National Federation, through its assistant librarian, Mrs. Wardwell, of Stamford, Conn., have been selected for use. In accordance with these, "The Fransohnian" has this year been working upon "The Beginning of Music," taking up "The Rise of Polyphony," of "Instrumental Music" and "Dramatic Music," and is now studying "Oratorio and Opera" with a prospect in the immediate future of the study of "English Cathedral Music" and "American Music."

An interchange of fraternal courtesies between this club and the Polyhymnia, of Waverly, N. Y., has been established, the latter club having, through representatives from its number, given a program during the year before the Fransohnian, which is expected to return the compliment during the coming season. It is believed by many Federation workers that this is one of the most valuable

of the opportunities offered by the National organization, for not only has the entertaining club an opportunity for learning from its neighbors, but also the added pleasure of giving from its own store of experience for the benefit of others.

As is quite possible in a club of modest numbers, where a long continued acquaintance exists between the members, the social side of things has a distinct recognition. Each year during the summer a garden party is held, which includes, in addition to the usual features of such functions, the quite unusual one of a classic musical program by the club members. During each season the club purposes the giving of a public musical in mid winter. In February last a program was given in the Presbyterian Church of Sayre of more than ordinary interest. The numbers were of extremely varied character, including one of Haydn's trios for piano; an "Ave Maria" of Owens for ladies' trio; the Liszt "Hungarian Rhapsody, No. 2," arranged for piano duo; an organ prelude from Wagner and "Postlude," in F major, by Lefeburne Wely. These, in addition to various solos for piano, voice and violin, gave great pleasure to the club and its invited guests.

The club was federated in 1904, and the following year was represented at the Eastern Section Festival by Mrs. C. H. Ott, its vice president then, as now. The other officers are: President, Mrs. E. M. Cowell; second vice president, Mrs. Henry Price; secretary and treasurer, Mrs. Andrew Sawtelle.



The Studio Club, of Scranton, is a most interesting semi-professional organization, founded in 1897. Its career has been marked by steady progress. The membership in the National Federation was taken out in 1900, and the club has been represented at each of the biennial conventions since that time, the capable and energetic president, Cordelia Freeman, having appeared for her club in Denver. The meetings are held weekly on Saturday afternoon.



The Musical Matinee of Montrose was organized in 1896 and federated in 1901. The president is Mrs. W. B. Jeffers, and the secretary, Charlotte E. Weyner.

The Harmonic Circle, of Lebanon, was federated in 1905. Its president is Mrs. John Ruth and the corresponding secretary is Florence M. Shank.

The Girls' Musical Club, of Dubois, entered the Federation in May, 1905, and was in existence but a short time previous. The president, Mary Menzie, and the secretary, Miss Murdock, point with pride to an active membership of seventeen enthusiastic young musicians and to a waiting list, which insures a much larger membership for the second year.



The Junior Philomel, of Warren, is our youngest Pennsylvania club, both as regards age and membership in the Federation. It is the outgrowth of a suggestion from Mrs. McCalmont, vice president of the Philomel Piano Club of the same city. This met with ready support on the part of several of the young women pianists of Warren. Membership in the Federation was an inevitable result of the formation of this club, as an auxiliary to that which has as its chief officer our State director for Pennsylvania. The president is May Yates, and the secretary, Catherine Lesser. M. A. K.

The Cologne Opera has accepted for performance Gorter's one act opera, "The Pleasant Poison."



Hugo Felix, a German composer, is setting the music to an opera libretto by Sardou, called "Les Merveilleuses."

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KANSAS CITY.

KANSAS CITY, April 4, 1906.

Augusta Cottlow gave a recital at the Auditorium Theatre last Tuesday afternoon, and it was a treat to those who were fortunate enough to attend.

Allee Barbee is preparing for a concert to be given in the First Presbyterian Church, April 17, and another in Independence, Mo., April 14. These are benefit concerts and Lawrence Robbins will be the accompanist on both occasions. Miss Barbee's soprano voice was the only one found in Kansas City by Mr. Russell, the London voice specialist, which he thought worthy of cultivation for grand opera, and these concerts are the first to accumulate a fund large enough to take her abroad for the necessary training.

Gustav Schoettle on last Tuesday night gave a lecture on "The Valkyrie" to his pupils and friends.

A Poland afternoon was the feature of the semi-monthly meeting of the Kansas City Musical Club last Monday.

Lawrence M. Robbins, pianist, and Francois Boucher, violinist, accompanied by Mrs. Boucher, gave an attractive musical program at the High School on March 23.

An entertainment was given the night of March 27 under the auspices of the Y. M. C. A. Outing Club, the proceeds from the entertainment to go toward the support of the summer camp. The musical part of the program was furnished by Ralph Wylie, Mrs. George P. Snyder, Virgil Holmes, Gustav Schoettle and Mrs. Jennie Schultz, accompanist.

Mae Jennings, of Moberly, Mo., recently came to this city to study voice culture under Frederick W. Wallis.

Leroy Hall gave a recital at the Forest Avenue Christian Church Tuesday night, being assisted by Lora Cooper, of Parsons, Kan.; Beulah Crosswhite, B. M. Hall, violinist; a male quartet and Susie Brown, as accompanist.

The music lovers of Kansas City seem to be more than anxious to show Mr. and Mrs. John Behr that they appreciate their work for the subscription chamber concerts, the first of which is to be given the afternoon of April 6, could have been planned for a much larger attendance if it had been thought wise, but the Behrs say that the limit of 200 was placed on the tickets for the series for the reason:

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that chamber music will be at its best with that sized audience. The 200 tickets were sold very quickly and there has been a very large demand that could not be supplied.

Monday afternoon, April 2, there was a two piano recital by Rudolph Ganz and Emil Paur in the Auditorium Theatre.

Lawrence W. Robbins, who was formerly in the Carl Hoffman Building, is now sharing a studio with Franklyn Hunt, in the University, until he can arrange for other quarters.

Louise Parker will leave early in June to spend her summer vacation abroad.

Clara Gravley will give an invitation musicale next Saturday evening at her residence. The following pupils of Maybelle Burrows will take part in the program: Florence Edlund, Vivian Diamond, Cordelia Beatty, Clare Gravley, Charlene Vance, Isabelle Sinclair and Mrs. E. R. Gentry, assisted by Lou Kinley, Carrie Gravley and E. W. Hubach.

The first of the series of Lenten musicales, by S. Ellen Barnes and Frederick W. Wallis, in his studio, was a very pleasant affair, and the second of the series will be given on Saturday, April 7.

Norma Freyschlag, a pupil of George Simpson, will leave this summer to take up her musical studies in Berlin.

Richard Carle's farcical opera, "The Mayor of Tokio," in which Addison Madeira, of this city, created the part of General Satake, was at the Willis Wood for four days, beginning April 1. Mr. Madeira sang as General Satake during all the Chicago run, and it is probable that he will sing in one or two of the performances while here.

Pearl Weidmann, an advanced pupil of Mrs. Carl Busch, appeared in concert last Tuesday evening at the auditorium of the University Building, the following program being given:

Concerto in G minor, op. 25.....	Mendelssohn
.....	Pearl Weidmann.
Vocal, Still Wie Die Nacht.....	Bohm
Florentine Love Song.....	Tschaikowsky
Love Me if I Live.....	Foot
.....	Ella Schutte.
To a Water Lily.....	MacDowell
Reverie.....	Schuett
Gnomesreigen.....	List
.....	Pearl Weidmann.
Vocal, Romanza, Dio Possente, from Faust.....	Gounod
.....	Franklyn Hunt.
Ballad in F major.....	Chopin
Nocturne in B major.....	Chopin
Etude Butterfly.....	Chopin
.....	Pearl Weidmann.
Accompanist, Mrs. Carl Busch.	

The Progress Club, of this city, will give a musical program next Monday evening, for the benefit of the ladies' auxiliary. Cleo Dix, soprano, and Carrie Junior, pianist, a pupil of Rudolf King, will play the principal numbers.

Alice Elmer, an advanced pupil of Gustav Schoettle, is occupying the position of accompanist for Franklyn Hunt.

A. Liberati, the cornetist and band director, was in the city last week. He is making a tour of the West and arranging the summer dates for his band.

George Simpson gave a lecture last Wednesday, at 3-30, at Miss Barstow's school, on "Die Walküre."

Owing to the illness of his mother, Herman Springer, the baritone, was unable to fill his engagement at the Blind Asylum, in Kansas City, Kan., and the vacancy on the program was filled by Hans Peterson, the violinist.

S. Ellen Barnes and Frederick W. Wallis gave the first of a series of studio recitals Saturday afternoon, at the studio of Mr. Wallis.

Mrs. W. G. Hawes is preparing to bring out her pupil, Mrs. Clyde Hunt, in a song recital, about the 1st of May.

Mrs. Flavel B. Tiffany is preparing to give a series of musical luncheons at her residence, 2457 Troost avenue. The first will be in about ten days. She will time them from 12 to 2, so the gentlemen can enjoy them as well as ladies. Dr. Tiffany is planning a lecture and musicale for the graduating class of the medical school.

Alice Petrie, a pupil of Mrs. George Metcalfe, sang in concert in Minneapolis, Kan., last Saturday.

Josephine Ridgway Rea, a talented young pianist of this city, will give a recital in the Willis Woods Theatre on April 20. She has lived in Kansas City for the past six years, and has been studying under Ella Backus-Behr, who predicts great things for her. It is her intention to study in Berlin, where she will place herself under the instruction of Teresa Carreño. In this recital Miss Rea will be assisted by Mrs. Behr and Frederick Wallis.

Rudolf King gave a piano lecture recital at Butler, Mo., being assisted by his pupil, Leonard Franklin, who supplied the orchestral parts to Chaminade's concertstück. They also gave a recital at Nevada, Mo.

Edward Kreiser will give his eighty-fourth organ recital at the Grand Avenue Methodist Church on March 24.

Newton, Kan., is to have a festival April 25 and 26, for which they have signed a contract with the Chicago Symphony Orchestra, under the direction of Adolph Rosenbecker. The Newton Oratorio Society of 100 voices will give "The Messiah" the night of April 26, with the assistance of the orchestra and four soloists of national reputation.

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St. Louis, April 4, 1906.

Mrs. Charles B. Rohland, the clever director, has put forth her best energies in the unique program she has arranged for the tenth annual Lenten concert of the Union Musical Club, to be given at the Church of the Messiah tomorrow night. Only music of the highest order will be sung. Among the interesting novelties is the opening number, "Qui Tollis," by Galluppi, the composer, immortalized by Browning. Several compositions of Liszt and Berlioz will have a first appearance in St. Louis, also the cantata, "St. Mary Magdalene," written by d'Indy for mezzo soprano and woman's chorus, in which Mrs. Epstein will sing the solo parts. An interesting number is the Frederick Kiel "Requiem." The "Tenebrae Factae Sunt," by Palestrina, will be a feature of the approaching concert. Mrs. Rohland works hard with the choral department of the Union Musical Club, and she spares neither time, expense nor study in presenting programs of merit, making the club's public concerts educators in the realm of music. Charles W. Clark will be the soloist of the evening.

The second concert of the Liederkranz Club will take place Saturday night and promises to be one of the best in the history of that popular society. Charles W. Clark and Mrs. William J. Romer will divide the honors of the evening as soloists. This will be Mrs. Romer's first concert appearance since her return from European study. Richard Stempf will conduct the chorus, Frederic Fisher the orchestra and G. R. Saylor play all accompaniments.

The fifth recital of the Morning Choral was given on April 2 in the Y. M. C. A. Recital Hall. The afternoon was devoted to a lecture on the "Valkyrie," by Elliott Schenck, orchestral director of the Savage Opera Company. The last concert of the Morning Choral will occur at the Odeon on April 20. Ben Davies will be the star of the evening.

Caroline Allen will play her fortieth organ recital in the West Presbyterian Church Saturday afternoon. She will be assisted by Mrs. Franklyn Knight.

Henry Russell will present Alice Nielsen and her company in "Don Pasquale" at the Odeon, Saturday night, April 14.

Mme. Nordica will sing a song recital at the Odeon on April 27, and Walter Damrosch and his New York Symphony Orchestra are announced for May 6.

The many friends of Jeannette McClanahan, formerly of St. Louis, are reading with interest of her successes, which

appear often in the Washington correspondence of THE MUSICAL COURIER.

Charles W. Clark is having his share of engagements in St. Louis. Besides singing with the Union Musical and the Liederkranz, he has been booked by the Apollo Club for their last concert.

Mr. Kroeger plays his last recital of this season's series tomorrow afternoon. The program is to be entirely of his own compositions. He will be assisted by Mr. Schoen, violinist. Next Sunday afternoon Mr. Kroeger will give a lecture recital on some of the operas, which are to be sung here during the next two weeks.

HELEN JUDD STRINE.

De Moss Praised in Boston.

Mary Hissem-De Moss sang in Boston last week, winning much personal and public praise, as shown in the following five press excerpts:

Mrs. de Moss gave a thoroughly artistic exhibition and her singing gave much pleasure.—Boston Journal.

Mrs. Hissem de Moss, the soprano, was the solo singer, and once more the translucent clearness and sparkle of her tones and the fine texture of them, so to say, had their individual fascination. It is the keener for the quickness of feeling behind and the surety of the means that give expression to both melody and mood.—Boston Transcript.

Mrs. de Moss has a bell like voice of agreeable lightness and flexibility, which she has in good control, and very commendable in her enunciation. She sang a number of German songs and was best in Liza Lehmann's "Spinning Song," where there was opportunity for much coloratura and embroidery. Its singing declared the songstress an artist of high merit.—Boston Daily Advertiser.

And yet the pre-eminent triumph of the evening was won by Mrs. de Moss, who exhibited a musical equipment, both natural and cultivated, such as an auditor might not encounter twice in a lifetime. Most of her selections were of a soft and tender variety, permeated with the spirit of love and of nature in springtime, and they were sung with a delicacy and sweetness, and yet a precision in the proper valuation of every tone, that in every case aroused the audience to a rare pitch of enthusiasm at the finish.

The singer proved herself equally capable, however, in brilliant coloratura work, and upon occasion showed that she was not at all deficient in command of dramatic appreciation and power. She plainly impressed the audience as a vocal wonder. Mrs. de Moss sang two groups of songs, in English and German. Her own part of the program was especially well chosen and well arranged, for she began with the "Fair Flowers," of E. German, sung in a shaded voice, and then sang the scarlet "Passion" of Van der Stucken; and third, the chirping "Spinning Song," by Liza Lehmann, which showed a good dramatic sense and an understanding of program dynamics sufficiently rare to call for special mention. Her second group included a Tchaikovsky "Romanze," two songs by Brahms, and Hugo Wolf's "Er Ist's." If one were to characterize her voice, it might be compared to an orchid—delicate in shade, beautiful in color, quaint, exotic, well bred.—Boston Globe.

Spalding's Success Abroad.

Albert Spalding, the talented young American violinist, is meeting with cordial receptions at every appearance abroad, which is certainly saying a great deal for the ability of our seventeen year old musician. At Nimes, Lyons and Bordeaux he was greatly liked and was accorded verbal plaudits from the press as follows:

Music at Nimes.—The second concert given in the saloon of the theatre by the Société des Concerts du Conservatoire, on Wednesday last, was a great success. Albert Spalding, a violinist of the very first rank, and Mr. Rimboni, a skilled pianist, undertook the heavy responsibility, and, I hasten to say, sustained it with ease.

Mozart, Beethoven, Corelli and Schumann figured in the program. It was with pleasure we heard once again the beautiful sonata in C major, by the exquisite author of "Don Juan." Mr. Spalding plays the violin admirably, with impetuosity and delicacy in turn. Famous already, however, he still believes in music, which is not the case with the greater number of virtuosi, who believe in scarcely anything but themselves. We hope Mr. Spalding may long, if not always, remain as we have known him and applauded him at this concert. Let us also ask him to avoid the acrobatics attempted by many of his confrères. May he continue to appreciate musical works according to their intrinsic beauty and not in proportion to the success they may yield to their interpreters. Let us congratulate him, and let us also compliment his partner, Mr. Rimboni, who played in an admirable manner two charming pieces by Schumann.—Nimes Journal, February 24, 1906.

Spalding Concert.—Before an audience largely composed of artists and dilettanti, the young American violinist, Spalding, scored a very brilliant success on Friday. His power and purity of sonority were particularly applauded in the "Trille du Diable." We trust we may hear him again in our town shortly.—Nouvellette de Lyon, February 25, 1906.

Concert at the Salle Franklin.—Albert Spalding is quite a young violinist, he is about seventeen years of age. But he is already a musician, who must be judged as one judges a master. Not that Mr. Spalding has reached a complete development of his qualities as a virtuoso, but his attainments, even at the present time, are very remarkable and enable one to see for the near future one of the most brilliant violinists among those most in renown. With an unfailing precision, Mr. Spalding possesses a surprising spontaneity of mechanism, a very clear and a very caressing bowing, and an expression of very sure effect. In the sonata in D minor, by Saint-Saëns, in the andante and finale of Mendelssohn's concerto, in the "Romance" in G, by Beethoven, and especially the Paganini "Etude en Octave" and Sarasate's "Zigeunerweisen" (the two latter pieces executed and interpreted in such a way as to rejoice the most fastidious and the most difficult to please), Mr. Spalding scored an unqualified success, which was manifested by long and frequent "Bravos."

Alberto Rimboni presented himself to us as a pianist and composer. The "Chant de Printemps" et "Valse Capricieuse" of which he is the author, are two charming compositions, finely written, correct in sentiment and as harmonious as one could wish for. In the sonata by Saint-Saëns, played with Mr. Spalding, and in "Warum" and "Aufschwung," by Schumann, he showed himself to be an expressive and captivating pianist. He tackles difficult parts with great ease, his playing is delicate, soft, and of a pretty shade.

After being applauded and recalled, the two artists called forth fresh "Bravos" by each adding a piece to the program. Let us say in conclusion, that the audience was numerous, being composed for the greater part of good, shrewd connoisseurs.—Petite Gironde, Bordeaux, February 28, 1906.

The music committee of Clinton Avenue Congregational Church, F. W. Riesberg, organist, have unanimously chosen De Los Becker, the solo tenor, for the year beginning May 1. There were scores of applicants. Mr. Becker comes from the Washington Square M. E. Church, and is a pupil of Samuel Moyle.

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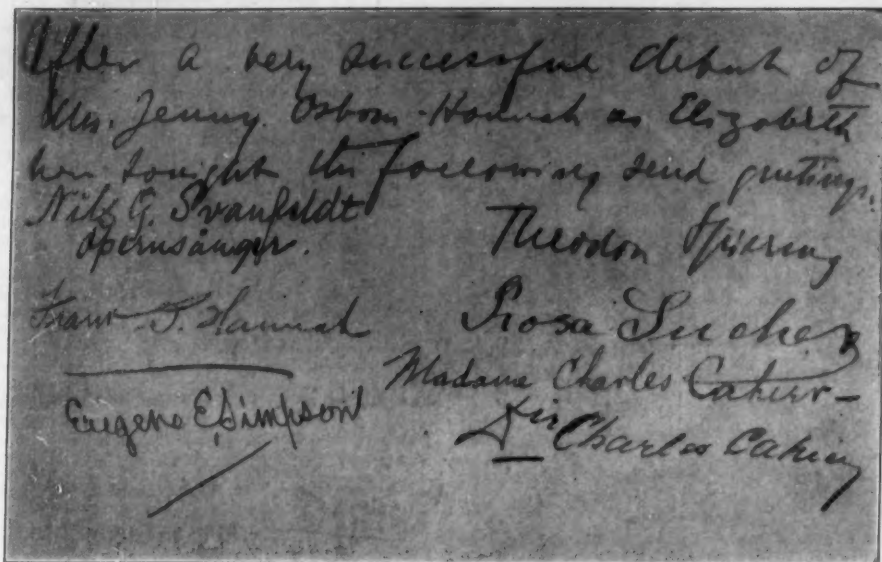
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A Post Card From Leipzig.

The accompanying facsimile is that of the text of a postal received by THE MUSICAL COURIER from Leipzig last week.

The signatures are those of Nils G. Svanfeldt, Frank B. Hannah, Eugene E. Simpson, Theodore Spiering, Rosa Sucher (the great Wagnerian soprano), Mme. Charles Cahier and Charles Cahier.

Reisenauer Farewell Recital.

Piano students, musicians and music lovers from the four corners of Greater New York and the outlying districts crowded Carnegie Hall Wednesday night of last week to hear Alfred Reisenauer's farewell recital. Probably no pianist ever played before a larger number of people, who thoroughly sympathized with him and who were more or less familiar with the musical offerings. This familiarity with the music made the occasion all the more enjoyable. Pianists of lesser fame and aspiring students are always eager to hear a great pianist play works that they themselves have studied.

Reisenauer's list embraced the Beethoven sonata in E major, op. 109; Schumann's symphonic etudes, the "Rosamunde" theme and variations, by Schubert; Mendelssohn's "Rondo Capriccioso," the Chopin fantasia in F minor, the Chopin waltz in A flat major, op. 64, No. 3, and the Chopin etude in C sharp minor, op. 25, No. 7, and two Liszt transcriptions, "Isolde's Liebestod" and the "Tannhäuser March." The Chopin berceuse was aded as one of the final encores. There was sufficient variety in this long and varied program to suit all tastes. This recital is now but a memory, but it is a memory that will linger in the minds of the people who heard the pianist. Reisenauer remains one of the supreme piano artists of the world. Now that he has gone back to Germany, there is no need to dwell upon the points in his playing that differ or compare with his contemporaries. All debates about technic,

touch and interpretation are of less importance at this moment than the subjects of Easter finery and the summer vacation.

People's Symphony Concerts.

Georgia Galvin, J. Humbird Duffey and Henry P. Schmitt will be the soloists at the next and concluding series of People's Symphony Concerts at Cooper Union, April 19; Friday, at Grand Central Palace, April 20, and Saturday at Carnegie Hall, April 21. The program will be devoted entirely to Wagner, and will include, besides the "Tannhäuser" overture and the "Kaisermarsch," the "Good Friday Spell" from "Parsifal," five excerpts from "The Ring of the Nibelungen," "Ride of the Valkyries," "Fire Magic," "Forest Life," "Siegfried's Rhine Journey," "Siegfried's Funeral March," and "Hans Sachs' Address" from "The Meistersinger."

A considerably enlarged orchestra will be employed for these concerts.

The final concert of the People's Symphony Auxiliary Club will take place at Cooper Union Hall, Friday evening, April 13. The program will include the following numbers: Venth trio, by Carl Venth, illustrated with stereopticon views of Norway; Godard trio, played by Carl Venth, first violinist; Leo Schulz, cello, and Mme. Thomason, pianist; and a group of cello soli, by Mr. Schulz.

MUSIC IN HOLLAND.

THE HAGUE, April 1, 1906.

In my recent letter I mentioned that the Concert Institute of The Hague decided to engage Mr. Viotta's Orchestra. Thereupon, moved thereto by the many friends of the Concertgebouw Orchestra, the Amsterdam direction decided to organize concerts at The Hague on its own account. Many fear that the rivalry between the two orchestras will lead to the ruin of both, and that at all events the Concert Diligentia will suffer much by the defection of a great number of its members.

In the meanwhile both orchestras draw large audiences. Mr. Viotta procured the pleasure of hearing again, after a long absence, the excellent Belgian pianist, Arthur de Greef, in one of his best productions, Grieg's concerto. Baron van Zuylen made a hit in one of his popular concerts with Tschaiakowsky's "Pathétique." At Dengelberg's last concert, Annie de Jong introduced a concerto by Mozart, D major, not heard here before, which Carl Flesch played the day after for the first time at Amsterdam.

A young Russian singer, Mirsky, is making quite a sensation. He is twelve years old and is said to sing like an accomplished artist. He will soon appear here and sing also at court. Daniel de Lange gave a series of concerts of his own works which did not find general favor. It is difficult to judge them after one hearing and so I must reserve my opinion. Those who heard them more than once told me that they gained by being better known. A production of "The Flying Dutchman," as concert opera, by Mr. Viotta, with his own choir and orchestra, made a good impression, though, of course, a work like this loses much by being shorn of action and scenery.

We will soon have a performance of "Figaro's Hochzeit," by German artists.

The French Opera has ventured at last on the long promised "Reine Fiammetta," by Catulle Mendes and Xavier Leroux. The libretto is better than the music; at least, that was my first impression. The opera is well staged, the costumes and with Monceau's decorations are worth being seen, and the orchestra (led by Jules Lecocq) is quite up to the mark. That can hardly be said of the principal performer, who lacks charm, voice and dramatic talent for the role of Orlanda, created at Paris by Mlle. Garden.

DR. J. DE JONG.

"Resurrection," the new opera by Alfano, was a failure at its première in Milan.

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ANGELO PATRICOLO'S CAREER.

Angelo Patricolo, whose picture holds the position of honor in this week's issue of THE MUSICAL COURIER, is a brilliant expositor of the modern school of piano playing, which makes so many and such exacting demands upon the executant.

Patricolo is one of the comparatively few Italian pianists who have reached eminence. The number may be counted by the fingers on one hand. He was born in Palermo and began the serious study of music when eight years old. Soon afterward, having disclosed rare talents and shown a predilection for the piano, he entered the Palermo Conservatory of Music and received a special course of instruction under the chief of the piano department in this celebrated institution. While a student here young Patricolo pursued with industry a full course, embracing harmony, composition, thorough-bass and form, as well as musical history and literature. After five years he was graduated from the conservatory with high honors. And when he quitted this school to enter upon his chosen career as concert pianist he was exceptionally equipped.

When, in his fourteenth year, Patricolo made his debut in a concert in his native city he deeply impressed the large audience which greeted him. His success was gratifying, and he was proclaimed a pianistic star of the first magnitude. After so auspicious a beginning, the young pianist enjoyed comparatively easy sailing for several years. He was very active, making frequent appearances in various parts of Italy, and everywhere meeting with the same success.

When about eighteen years of age Patricolo left his native land and started in quest of new worlds to conquer. He invaded Germany and played successively in all the cities of any importance. His triumphs were duplications of those achieved in Italy, and his reputation as a brilliant and scholarly pianist was greatly enhanced. Patricolo made his first visit to the United States during the period of the World's Fair in Chicago in 1893, coming over under the direction of Carl Gomes, the composer. Patricolo gave a short series of concerts in Chicago and immediately won distinction as an artist of exceptional powers. He was besieged by managers who wished him to tour the United States. These flattering offers the pianist was constrained to reject, because he was forced to return home for engagements he could not break. He promised, however, to come back to America a few years later for an extended tour. He allowed nearly twelve years to pass before redeeming his promise.

When Madame Nordica started on her recent trip to the South, Patricolo was engaged to go with her as solo pianist. The prima donna soon was satisfied she had made a judicious selection. In every concert the pianist fairly divided honors with the singer.

The success won by Patricolo is mirrored in the following newspaper notices, culled from Southern journals:

Patricolo, the pianist, is a remarkable musician. His two solos were rendered with all the skill and enthusiasm that marked the trained artist, and his encores were almost as enthusiastic as those extended to the diva herself. His response to the second encore was a unique composition in which he introduced something entirely new in piano effects, and which brought down the house. His rendition of "Dixie," as an encore number, was met with a storm of applause.

The people of Tampa are fully cognizant of the splendid opportunity afforded them recently by the management of the theatre in bringing to Tampa two of the greatest artists of the country. The appreciation that was shown is evidence that Tampa is fully alive to these opportunities, and next season it may be expected that this city will have a list of attractions that will be on a par with any of the cities of the South.—Daily Herald, Tampa, Fla., March 25.

Better Than Paderewski.—Admonitions have reached the music critic that comparisons are odious, but one might be pardoned for repeating a comparison so daring and yet so confidently made by the music experts of this city upon the occasion of the recent performance in this city of Angelo Patricolo, who was prevailed upon to "stop over" here on his way North from a trip with Nordica to Florida. These experts assert that in point of genius, Patricolo is

beyond Paderewski, who was also heard here recently. Patricolo's playing charmed and delighted his hearers who went away singing his praises. The pieces he scored most favor in were Chopin's polonaise in A flat and the tremolo of Gottschalk's Joseffy. There was also more of the purely emotional in Patricolo's work. Paderewski brought forth no tears, either of joy or sadness, however much he is credited with ability to do this elsewhere.—Daily Record, Columbia, S. C., March 25.

On their way South, Nordica and Patricolo gave a concert in Meadville, Pa., and it far overshadowed any musical event of the present season. The editor of the Star published this fine critique:

The Patricolo Concert.—Patricolo added another laurel to his triumphs at his second appearance before an enthusiastic audience in the Academy of Music last evening. Backed by seemingly unlimited technical resources, with that warmth of feeling peculiar to his race, Patricolo held his audience spellbound in a program embracing varied styles of musical thought and interpretation. There is an electrifying, thrilling atmosphere about Patricolo's playing, infused with that rare beauty of tone so seldom heard. It is not alone as a player of the gigantic piano literature that Patricolo appears to advantage, but in the deeper portrayal of emotional thought, with a profound regard for intelligent conceptions.

The Schumann "Carnival" proved a happy choice for the opening number, and Patricolo demonstrated his versatility by his interpretation of the many exacting styles in romantic vein. He was warmly recalled and played the well known Chopin polonaise, op. 53. Seldom, if ever, have our music lovers heard Chopin's beautiful "Valse Brillante," op. 34, No. 1, played with such delicacy, poetic feeling, and regard for rhythmic clearness. The artist was obliged to repeat the number, as was also the case with Rubinstein's "Torreadore at Andalous." In his own value, Patricolo evidenced much originality of treatment, and by his charming rendition of a beautiful number won enthusiastic applause from all hearers. In Gottschalk's herculean tremolo, demanding such endurance, strength, as well as artistic portrayal, Patricolo displayed his remarkable abilities to advantage. It was in Berlin before one of the most critical audiences that the artist was recalled five times for his masterly performance of this work. Responding to storms of applause, Patricolo consented and played the famous Liszt arrangement of Rossini's "Overture to William Tell." Most remarkable was this annihilation of technical difficulties, and the broad, masterful rendition reminded one of the full orchestra.

Thalberg's "Grand Fantaisie" on the opera of "La Sonnambula" was the last number on the program and gave ample opportunity of showing the resources of execution, tone colorings and breadth of style so marked in this artist's renditions. Again responding to the demand of his audience, reluctant to let him go, Patricolo played his barcarolle, a study principally for the left hand, which only further added to his triumphs of the evening.

Señor Patricolo is a man of charming personality, with a vast amount of musical knowledge so essential to the fullest interpretation of the art. He has won a host of admirers while with us who will await with eagerness his return.

Patricolo will appear as soloist with Madame Nordica on her concert tour at the close of the opera season on which he will be heard in the chief cities of the country. We predict a most brilliant future for this artist of such remarkable abilities.

At the close of the Nordica engagement Patricolo will enjoy a long rest, either returning to Europe for the summer or passing the heated term in the Adirondacks or the Catskills. While it is not definitely determined, it is almost certain that Patricolo will make an extended tour through the United States next season. It requires no seer to forecast the musical horoscope and read the success of this pianist, even though there be six Richmonds in the field.

Mme. Speet as a Voice Builder.

Maria Speet, the celebrated Dutch singing teacher who lately settled in Berlin, is one of those rare vocal instructors who begin at the very foundation of their art and do not attempt to train the divine afflatus until the pupil has some voice to give it utterance. So essentially scientific is her knowledge of the throat and the vocal chords that she has reclaimed cases pronounced incurable by eminent physicians and restored to his profession many a singer suffering from "hopeless" loss of his organ.

One such case was that of Adelin Fermin, who went to Mme. Speet at Amsterdam Conservatory with his voice completely ruined after only two years of study. His vocal chords raw and lame, he sang with great effort, and any tone which he began immediately sank to a half tone lower and broke off. In consequence of this the patient's

nerves had also suffered serious inroads, so that the greatest patience and care were necessary in his treatment. For a long time Mme. Speet prescribed only breathing exercises and practice in speaking. Later this treatment was supplemented with transitional and singing exercises. Gradually Fermin's throat healed, the vocal chords regained their elasticity and performed their functions with ease, and within five months the "ruined" voice was restored. So absolute was the cure that Fermin soon undertook concert work, and he now enjoys a favorable reputation as a concert and oratorio singer in The Hague.

Another Triumph for Sousa.

The managers of the New York Hippodrome declare that the audience which assembled there Sunday night to hear Sousa's Band, both from a numerical and monetary point of view, was the greatest that ever attended a concert in that building. Every seat was sold before the entertainment began. And, so far as enthusiasm was concerned, it was a typical Sousa audience.

The printed program, which represented less than one-third of the pieces played, was this:

Overture, Maximilian Robespierre	Litolff
Duet for Cornets, The Tyrolians	Arban
Messrs. Clarke and Millhouse.	
Suite, Three Quotations	Sousa
Solo, Will You Love When the Lilies Are Dead?	Sousa
Elizabeth Schiller.	
Songs of Grace and Songs of Glory	Sousa
(A Collation of Hymn Tunes of the American Churches.)	
Idyl, A June Night in Washington	Nevin
Marche Chinois (new)	Boccalari
March Past, Semper Fidelis	Sousa
(Official March Past of the U. S. Marine Corps.)	
One Movement from Concerto, Allegro Vivace	Mendelssohn
Jeanette Powers.	
Overture, William Tell	Rossini

The overture with which the concert opened is a florid piece of descriptive music, which seeks to depict in vivid colors the last days of the Reign of Terror. It enlisted the full resources of the band and put each individual player on his mettle. It was conducted by Sousa with audacious suavity. Not less than three encores satisfied the audience and silenced its insistent clamor.

Boccalari's "Marche Chinois," which had never been played in New York, proved a pleasing novelty.

As an encore, Sousa's latest march, "The Free Lance," was played with great animation and an irresistible swing. This march is on the same high plane with its predecessors, and compares favorably with the best of them. Its quick popularity may be safely predicted.

"Semper Fidelis" proved one of the most stirring pieces on the program and had to be repeated three times.

In Jeanette Powers, violinist, Sousa has secured a most talented young woman. Her playing of the last movement of the Mendelssohn concerto, and, as an encore, a difficult arrangement of Schubert's "Serenade" to the accompaniment of a harp, was accurate, poetic and musical. Her flawless intonation was a delight.

The other soloists also acquitted themselves creditably.

Accustomed to great ovations and vast audiences, Sousa must have been gratified at the size and character of the assemblage of music lovers that faced him Sunday night.

Pupil of Victor Harris.

Mabelle A. Strock, a pupil of Victor Harris, who has been engaged as soprano soloist at the Central Presbyterian Church, in West Fifty-seventh street, sang last week at the Musical Festival in Rockland, Me. Miss Strock's numbers were two Italian arias, a group of German lieder, and an English group.

The pupils of George Folsom Granberry gave their fifth morning musicale at the Granberry studios, 607-608 Carnegie Hall, last Saturday morning.

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OUR Leipzig office reports that the conductorship of the Boston Symphony Orchestra has been offered to and virtually accepted by Arthur Nikisch, who recently resigned the Opera conductorship at Leipzig, as first reported in this paper.

WHO will be the Siegfried to arise and slay the insurance dragon?

FROM a German musical weekly: "Some of the American composers are writing music which must be regarded very seriously indeed." Very seriously indeed.

HENRY T. FINCK says in his always bright Evening Post column: "Leipzig heard and enjoyed two of Bruckner's symphonies in one week. In New York it is always Brahms; and then people wonder why orchestras need such big help." Et tu, Henri?

THE great god Buddha's 2,450th birthday was celebrated last Sunday. Extensive preparations are making for the observance of Beethoven's 500th birthday, which will be celebrated on Tuesday, December 16, 2270. Suggestions and contributions looking to a fitting observance of the event will be gratefully received by THE MUSICAL COURIER.

THE proposition that Secretary of the Navy Bonaparte should offer a prize for a new national air, "to be selected by a council of musicians from all parts of the country," has been wisely rejected by him. He would have a nice time in selecting the "select council of musicians from all parts of the country." If he were to attempt it, he would have to resign from the Cabinet, either because he could not stand the pressure or because he would go crazy.

THE engagements so far made by Oscar Hammerstein for his new Manhattan Opera are these: Campanari (conductor), Campanini (conductor), Melba, Ancona, Bressler-Gianoli, Bassi, Bonci and Krusciniska, "a Polish soprano." A press agent has also been engaged, and he is what the polite paragrapher of the eighteenth century used to call a "jim dandy." One of his first achievements was to confer a salary of \$4,000 per night on Mme. Melba. Henry T. Finck pointed out that the estimate was just \$36,000 short, for Melba's real salary with Hammerstein will be \$40,000 per night.

VIENNA has refused to produce Strauss' "Salome" because it is "immoral." Lest we forget: Nietzsche called Wagner "decadent"; the Vienna Musik Zeitung (1873) called his music "delirium"; and the Paris Presse (1861) alluded to the "Tannhäuser" overture as "delirium tremens"; the Frankfurter Zeitung (1877) dubbed the Rhine maidens "demi-mondaines"; the Munich Volksbote saw only "adulterous noise" in "Tristan and Isolde"; Gustav Dull, the author of a Wagner brochure (1872) found a "peculiar perfume" about Brünnhilde, emanating from her association with "the corpses of heroes" and with her horse Grane; for Hanslick, Senta was a "hysterical Agathe"; Dorn declared the "Kaisermarsch" to be an "insult" to the Emperor; the Vienna Neue Freie Presse detected "cantharides" in the Wagner scores; "all the vices" were contained in the "Nibelungen," according to the Leipzig Ueber Land und Meer (1865); "subtle salaciousness" marks the second act of "Parsifal," in the estimation of Heinrich Ehrlich (1882); Wagner's theories are "murderous" in the language of Pougin (see Fétis' "Biographie Universelle"); "Phylloxera vagnatrix" is a phrase coined by the Berlin Morgen Zeitung (1874); the "Meistersinger" prelude was said by the Vienna Hausfrauen Zeitung (1880) to smell of "stale theatrical oil"; the quintet from the same opera appealed to R. Wuerst (1870) as "a mouthful of swamp water"; the Wagner melodies impressed H. M. Schletterer (1876) as being "indecent"; Venus in "Tannhäuser" was referred to as "Venus vulgivaga" by the Carlsruhe Echo (1853); Albert Wolff in the Paris Figaro (1876) declares those Wagner works which he has seen to be "repulsive," and a Dr. J. Kastan (Frankfurter Zeitung, 1874) diagnoses the whole Wagner plan as a "pest." And yet Vienna bars Strauss' "Salome" merely because it is "immoral." History will repeat itself, however, in this case, just as it did in the case of Wagner, and Vienna will again have as much cause to feel ashamed as it did at one time for not suppressing Hanslick and his foul and insensate attacks on Wagner. Vienna used to lead the world in music when such progressivists as Haydn, Mozart, Beethoven and Schubert lived there. What has come over the spirit of modern Vienna?



Personal and Reminiscent.



It is seldom that the editor of this paper presumes to appear in its columns with the first person singular, and the apology for doing so today will be found in the material submitted, which makes it imperative to substitute the uncomfortable "I" for the editorial "we," which, by the way, is also an obsolete form of American journalism that might as well be eliminated if possible. Those who are close observers of this paper may have seen that there has been quite a struggle to get away from the "we," and it is probable that in a short time the paper will attain the eminence which characterizes all publications that have succeeded in abolishing the personal pronoun; but with such an abundance of correspondence from all parts of the world it has been found impossible to pass all the letters through the editing alembic successfully in order to attain the uniformity sought for.

On this occasion the first person intrudes because it cannot be avoided, as will be seen.

The subject is the continuation of last week's comments on Grove's Dictionary, and its treatment of American composers and musical literary men, most of whom have been discarded in the first two volumes ending with the letter L. The prominence given in that Dictionary to H. E. Krehbiel as the one writer in musical criticism, and his selection as the representative of his class, has already been animadverted upon, and it has been shown that the total eclipse of the names of Finck, biographer of Wagner and of Grieg; of Huneke, biographer of Chopin, and of many other writers and composers, such as Elson, Hale, Kelley, Bruno Oscar Klein, Hermann Klein, Kaun, Kranich, Amy Fay, Arens, Huss, Klausner, Ganz, Goodrich, De Koven, Goetschius, Bowman, Apthorp, Hubbard, Gilman, Carl, Boeckelman, Foerster, Kroeger, Hopkinson, Fry, Coerne, Converse, Gilchrist, Emil Liebling, Corey, Gaertner—that this total eclipse has made Grove's Dictionary an unreliable compendium for musical information or research.

If the same rule is to be followed in compiling, under Krehbiel's control, the other three volumes which are to follow, the whole American musical field would relapse into the mention of about one dozen names of musical personages, among whom Krehbiel would appear as the literary paragon, and as he is one of the published contributors and is said to have been commissioned to furnish the American division with the aid of his assistant on the New York Times, who, by the way, is not biographed, it follows that the musical people of this country are now enabled to appreciate exactly where they stand in an affair of this nature. Report states that someone was requested to supply Krehbiel's biography in deference to his delicate and tender feelings; at the same time those who were eliminated might be entitled to ask Krehbiel how it was that their feelings were considered still more delicate than his own.

After the elimination of all these and many other important musical personages from Grove's it naturally cannot be considered a work of such value as to demand or request insertion—it is rather a distinction not to be included in it; but that is not now the point. I am quite sure, however, that with such persons as are excluded no one cares to become associated with the few remaining names.

The point at issue today is the Krehbiel sketch in Grove's, and I desire to call attention to it.

The Representative Sketch.

What America has done in the literature of music, according to Grove, is embraced in the half column sketch of Krehbiel, and a study and analysis of that sketch must at once convince us how hopeless our case is, as compared even with the prospects in Anhalt-Dessau or Mashonaland.

Before I call attention to the specific literary productions of the only musical littérateur in America, I will quote as follows from Grove's: "He has done much to advance the understanding and love of Wagner's later music dramas in America." I cannot very well discover in this sentence whether the love in the music dramas is meant or the love of the people for the music dramas;

but permit me to quote an excerpt from the New York Tribune of March 11, 1883, when Finck and THE MUSICAL COURIER were engaged in firing broadsides into the anti-Wagnerites of America:

NEW YORK TRIBUNE, MARCH 11, 1883.

(An editorial on "Wagnerism" ends thus):

The choice of subjects, the character of the poems, the extent and precise manner of the employment of leading motives, the love of mysticism and the somewhat pedantic subjugation of the musical form to the philosophical development of the legend, may well be cited hereafter among the blemishes which disfigure all works of the human mind.

This is the usual turgid verbiage and avoidance of any definite committal that always characterize Krehbiel's notices. He never calls black black or white white; he will wander about in labyrinths of words in place of saying anything that can be claimed as an opinion, and every musical intelligence knows why that is as it is. And yet he must, at times, fail in his observations, and the above remarks do commit him, although his efforts to escape are manifest.

In 1883—26 years ago—he predicted that all these phenomena in Wagner "may well be cited hereafter among the blemishes which disfigure all works of the human mind." Not yet are they cited against Wagner; on the contrary, the Wagner records are dead against Krehbiel. Does he mean in the hereafter? Does he include his own works? Of course, it is a hypocritical indictment against Richard Wagner, as is shown in its attempt to classify him with the general human mind in its failings or disfigurements, and yet it is, after all, a serious indictment.

Is the love of mysticism a disfigurement of the human mind?

Are the extent and the precise manner of employment of his leading motives considered today a disfigurement of Richard Wagner's mind? Why, they are actually the basis of a broader counterpoint; but such a proposition cannot be debated by Krehbiel.

Where, in the name of Moerlein's Brewery, can we find any pedantic—mind you, pedantic—subjugation of musical form to the philosophical development of the legend? And there will be some who will also ask, Where does the application arise? There is the usual form of the indefinite that is found in all of Krehbiel's statements that are not statistical.

However, I do not propose to waste time in scrutinizing the sophistry or the errors of judgment or the lack of prophetic vision in Krehbiel; I merely desire to point out that Grove's Dictionary makes a decided error in attributing to Krehbiel a membership in the advance guard of the American Wagnerites.

Finck was the man who held aloft the Wagner banner, and THE MUSICAL COURIER was with him and not Krehbiel. The above is merely one quotation from many to be found that Krehbiel was, as usual, on the fence. He subsequently lectured on Wagner for money and was entitled to it; but he never could have secured an audience had not Finck and this paper prepared the way.

Antithesis.

To illustrate for the moment the difference between turgid verbiage and the evidence of a lack of control of the subject and style and a mastery of the matter, permit me to reprint what James Huneke says in last Saturday's Book Review Supplement of the New York Times in an essay on the "Ideas and Fancies of Arthur Symonds," and it is a good page to read:

He begins rightly with Gerard de Nerval, the French translator of Goethe's "Faust," a mystic, whose dreams overflowed into his daily life. With him, as Symonds finely says, "Imagination is vision." He tells us of the famous sonnet "Artemis," beside which Mallarmé is simplicity itself. Of value is the study of Mallarmé, far more human than Edmond Gosse's; while his explication of that immortal and puzzling Faun—whose afternoon has always seemed to me to have been spent in the most sensible, faunlike manner—is clarity itself. "Carry the theories of Mallarmé to a practical conclusion, multiply his powers in direct ratio, and you have Wagner. It is his failure not to be Wagner. And, Wagner having existed, it was for him



to be something more, to complete Wagner." But even in Wagner—and there is nearly all our emotional life—is there Mallarmé's "horror of the forest, or the silent thunder afloat in the leaves?" "Poetry," said Mallarmé, "is the language of a state of crisis." And, slim as is his contribution to the living stream of French poetry, it is nevertheless a genuine contribution, and more akin to the genius of the tongue than even his admirers suspected.

His first fiction, "Spiritual Adventures," is newly published. It will recall to the true Paterian, the lover of his "African" prose, as Mr. Greenslet puts it, his wonderful, ever wonderful "Imaginary Portraits," which, as Mr. Symons has told us, was Pater's favorite. But here again it will not do to confound master and pupil—himself a master of more viable material. Symons has adhered to the low toned harmonies of Pater, has seen fit to adhere to his scheme of formal presentment, something between the naïve narration to be found in legends and the poignant intimacy of a personal confession. Symons has poured into this form things of the soul that happened yesterday and may happen tomorrow, but will never happen today. Yet it is a world he shows, the world of the soul across the sill of which we discern disquieting visions. There is the soul of Christian Trevalga, who played Chopin so intensely that at a concert he saw "just above the level of the strings on the open top of the piano * * * like gray smoke, forming and unforming as if it boiled up softly out of the pit where the wires were coiled up." It was the visualization of a Chopin study. True musicians are mystics. They see music at times—but if they see it too often, then they are taken away. Christian realized music vividly. He became tone. And he died mad. Esther Kahn was an English Jewess who discerned the world as gesture. She was an actress. But she missed something. She was cold. Even the inevitable lover did not unlock her nature. But when she saw the man she was weary of in a box at the theatre with another woman, jealousy was the releasing key to her soul's enigma. She was transformed into a great actress. This study is extraordinary.

And Huneker not in Grove's and Krehbiel in it; and Finck ostracized because he fought for Wagner when Krehbiel called him disfigured and Krehbiel in Grove's as a Wagner protagonist! Is there anyone left who, after this desires to be enlisted in that publication?

Krehbiel disparages Wagner's mysticism. Huneker says above "True musicians are mystics," and very naturally it cannot very well be otherwise. They are dealing with the most mysterious force in nature and art in addition to the culture of mysticism through the culture of music itself.

I merely wish to illustrate the antithesis between a man who knows how to write about things he knows he knows and one who has no command over style and cannot express himself on things he knows and others know he does not know. If he does not realize that he does not know, his comments on music betray that fact; hence it is a matter of indifference as to the flights of his imagination on that or any subject.

Moreover, having known both men as contributors to these columns, I may as well say that Huneker gets his supply from his own intelligence without reference volumes, whereas Krehbiel draws his information out of the books. The originality of the one becomes more defined than ever when compared to the encyclopaedias accessible to anyone.

Huneker was a Wagnerian from the start, and being a much younger man than Krehbiel he appeared on the rostrum later on. He has written much more on Wagner than Krehbiel ever has or will, and his constituency is so much larger and broader than the

latter's that, leaving entirely aside the vastly superior manner of approach and style of presentation, what he says carries more weight.

Huneker, as the biographer of Chopin, and on that claim alone, like Finck, as biographer of Wagner and of Grieg, is actually necessary for any work claiming musical reference on a basis of thoroughness. It is a farce to exclude them and include Krehbiel; not only a farce, but a literary crime.

And now let us take a look at Krehbiel's books according to Grove.

The Literary Activity.

This is the enumeration of the books written by Krehbiel according to the invulnerable Grove (poor old gentleman).

Notes on the Cultivation of Choral Music and the Oratorio Society of Music.

Review of the New York Musical Season (five volumes, 1885-90).

Studies in the Wagnerian Drama (1891).

The Philharmonic Society of New York (1892).

How to Listen to Music (1897).

Music and Manners in the Classical Period (1898).

The first book is nothing more or less than the usual annotation for a musical society.

The fourth is a similar book with statistical news gathered from the material submitted.

Neither of these books can put forth any literary claim.

The Wagnerian studies are like all books of that nature, merely a compilation of all the available and traditional information. It offers not one suggestion; not an original idea.

The last book has references to matters easily learned by making studies in voluminous aggregations of similar books, such as Haweis and others, and all written to show how much better the writer is morally than most of his pitted readers.

"How to Listen to Music" presupposes a paradox because anyone who must be told how to listen to music is irrevocably lost to music, particularly if he must wait for Krehbiel to tell him or her.

"Review of the New York Musical Season" is a statistical book which had no market and which represented a loss until I took hold of it and showed Krehbiel how it could be published without a loss. When I became too busy further to assume any responsibility the publication died—although it was intended originally that it should continue indefinitely for every season.

These are the literary claims of Krehbiel as against the works of Huneker and of Finck, leaving aside entirely the greater value of the fugitive and fragmentary contributions of the two latter authorities as compared with Krehbiel's usual non-committal dissertations.

Aside from all this there is an important question bearing upon this attitude of Grove's Dictionary toward American musical life as represented through men of Krehbiel's stamp.

The Great Wrong.

Very naturally contemporary literature, in its recourse to a musical authority as well as proximate posterity, will look to Grove's Dictionary for its material, and imagine the role played in it by this intensely expanding American musical life here. There is no musical paper published in the world like this, either in extent, in circulation or in prestige, and no country of Europe could produce such a publication, which means what? Why it signifies that here in America the opportunities for mu-

sical exploitation, for musical development, for the gathering in of the rewards of an active musical career are greater than anywhere. It can mean not only that, but many other hopeful things besides in music. And yet under the temporary local sway of a clique having no general influences this whole glorious American situation is not only misrepresented and music prostituted to the aims of a small coterie, but the insincere and personal speculations of the coterie membership are advanced by utilizing Grove's, without the knowledge of its publishers, in their own behalf, while sacrificing the national musical life and traitorously annihilating the very musical power upon which America depends for its future development—if it were not for the vital force centered in this paper. And it is this paper which always comes to the rescue in dilemmas of this kind.

In order to avert this contemplated wrong to American music and musicians, I suggest that those who have been discarded in the first two volumes, enter a protest with the publishers or issue a notice requesting other American composers and writers to demand that their names should also be eliminated—those who are now apt to be included in the volumes from M to Z—because, after these disclosures, what object can there be in having your name recorded, with a few lines added, when the above names have been discarded and when a man like Krehbiel appears as pre-eminent under his own aegis as one of the contributors? It constitutes a total misrepresentation of American musical conditions; it constitutes an offense against ethics which must find its punishment in a total disregard of the work that has made itself responsible for such an injury.

And let us remember that we are all in the same boat in this situation here in New York. When these music critics, in the fall of 1902, gathered at a dinner given for the purpose of destroying the property of THE MUSICAL COURIER CO., it constituted a menace against musical independence. Notwithstanding that these critics represented the Journal (which has since repudiated the man), the World, the Staats Zeitung, the Sun, the Times and the Tribune—notwithstanding this unholy but apparently irresistible combination, look at the result today! Compare THE MUSICAL COURIER of the era of 1902 in the autumn and winter to THE MUSICAL COURIER of the spring of 1906!

An increase of 32 per cent. of weekly advertising patronage over that of the period of 1902, when the combination against the paper was focused.

A tremendous increase in circulation.

This company now publishes:

THE MUSICAL COURIER.

THE MUSICAL COURIER EXTRA—for the music trade.

THE AMERICAN MUSICIAN AND ART JOURNAL—for music publishers and band and orchestra leaders and members.

This last publication was started in the beginning of the year by combining the AMERICAN ART JOURNAL, established 1863, and reviving the AMERICAN MUSICIAN, established 1887.

These three publications represent a weekly average of more than 100 pages—weekly, mind you.

The amount of white paper consumed during the year for these publications represents a cost of \$100,000—white paper alone.

And this is all I care to say on this subject. I merely intend it to illustrate how puerile the antag-

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WRITE FOR PARTICULARS.

onism of these music critics proved to be, and that as a result of their combined, underhand and narrow minded attack the whole musical world responded in sympathy with THE MUSICAL COURIER and as a reproach for such a dastardly and contemptible action.

What does a mention in Grove's Dictionary amount to when compared to a straightforward, candid American advertisement in THE MUSICAL COURIER? You are not going to advance in position after your death. What you want to do is to live *now*; to prosper *now*; to become great *now* and right *here*, right in this place where you are *now working and living*!

What matters it to you if whether you have succeeded or failed in life your name, after your death, appears in a book in which Krehbiel is mentioned and in which no one will be able to find the names of Finck and Huneker and all and more of the names referred to above? That can be of no service to you then, and will certainly have no value for you *now*.

Now is the time to show this band of musical nondescripts that you *can* succeed despite them and their machinations, and that you are as little dependent upon their approval or applause as this paper is. You know how we not only defy them but actually flay them week after week, until now they are merely poor specimens of derision all over the world. Most of them are living jokes.

What does it amount to, after all, whether you are mentioned in a Dictionary that is filed away in the musty and dusty shelves of libraries? The living, actual world is your world, and posterity will take care of itself despite you.

Therefore, after all, do not waste your valuable time on such moribund trifles. I must do it in order to clear the atmosphere and maintain the historical record, for there are more persons now occupied in going through the back files of this paper every day than look at any Dictionary of Musicians or Music. At the same time, it is a dreadful waste to write about daily paper critics and old time Dictionaries and cliques and coteries when one wants to spend his time on really big things. Hence I apologize once again for obtruding myself and inflicting all this commonplace upon you; and yet such matters must be dealt with if for no other reason than to protect those who are apt to become the victims of such recurring intrigues as this explanation exposes.

P. S.

The daily paper is becoming more discredited every hour. Its conduct in the handling of these insurance swindles has betrayed its alliance with them. On Monday, for instance, a letter was published, signed by the eminent Samuel Untermyer, in which he says, among other things, that people "must on no account permit themselves or the policyholders to be misled by the newspaper reports which are being circulated by the industrious press bureau these gentlemen are working overtime. * * * All for the purpose of creating * * * false impressions." When the proprietors and editors of these daily papers represent such a theory of ethics why shouldn't Krehbiel, a mere music critic on one of them, take advantage of the situation? However, their issue is a live one, while his issue is a dead one.

Where is the name of William Billings, born, Boston, 1746, died there 1800, composer of hymns, pioneer of American church music; first used the pitch pipe; gave first concerts given in New England? Where is Richard Arnold, concert master of the New York Philharmonic for years past—27 years, I believe, Arnold sextet and also active executive of the society? An English organ builder born in 1785 has a column, but the late Henry E. Abbey not a word, and the whole Grau family is ostracized, including Maurice Grau, great manager of opera in this country and Europe. The motive of the Krehbielians can readily be understood, but it can have no effect upon Grau, especially when he

observes the defects of the book as shown. Of course Gye, the English opera manager, receives his quota. Conried will kick when he finds how far the Tribune man has gone in his revenge, but his kick will not hurt this time; he is in good company. Naturally the older American managers, like De Vivo and Chizzola, who brought from Europe the greatest musical artists of their day, also go into limbo with the others. Old time renowned opera singers, such as Brignoli, Theodore Habelman, Himmer, Herrman, go the way of Caruso, and are not even referred to, sharing the fate of the celebrated Carl Anschütz, one of the great conductors of the day, who directed the operas these artists appeared in. Del Puente, De Ahna and Galassi are utterly unworthy, but some old time church singers get long notices—people who never left their own countries.

Rupert Hughes goes overboard with Gustave Kobbé; how can they compare as statisticians with Krehbiel? Lots of small music and piano stores in England, Scotland and Ireland receive copious notes, but the large Aeolian Company of New York, London, Paris and Berlin is dismissed, and cannot be found. Strange system of selection!

No Adamowskis, no Agramonte and no Nathan H. Allen, the church music composer. No Balatka, no Homer N. Bartlett, no Otto Bendix, no Theo Bohlmann, no O. B. Boise, no Bonawitz, no Brockway, no old Bradbury and no Frederick Brandeis and no Charles Fradel are referred to; these latter, I suppose, might as well be eternally killed for good.

Where are Dannreuther, Danks and the late Ferdinand Q. Dulcken, connected with the Davids and Mendelssohn and a masterly musician who lived and died here. Oh, where!

B. J. Lang is in with a nearly double column notice written by Krehbiel's side partner, but a public spirited, self-sacrificing, fine tempered musician like the late Calixa Lavallée is doomed forever, and the American who conducts the concerts at Düsseldorf—Mr. Limbert—is passed over. Lütshg does not exist; Listemann may as well never have been born, neither Leopold Lichtenberg, so far as Grove's, under the manipulation of the "gang" goes, and the talented Gustave Luders is entirely overlooked also, together with the late Jules Levy, of cornet fame.

This reminds me of Paris Chambers, who is also condemned to obscurity, together with Coombs and Coombs and Claassen and Mr. Horatio Clark and Benjamin Cutler. And where is Ludwig Engländer, who composed better comic opera music than most composers in America? And Julian Edwards, who certainly demands attention. And, by the way, read the article on English opera, and you will not find an allusion to any American participation in that direction, whereas we have more English opera here than they have in Great Britain—but not a word.

Katharine Ruth Heyman, Helen Hopekirk, August Hyllested, Victor Harris and Charley Kunkel must have been in Mars or somewhere else when Krehbiel and his assistant on the New York Times were gathering the names, and Gustave Kerker must have had his "Belle of New York" off in the Arctic regions judging from the cold shoulder. Tom Karl is also among the renowned neglected ones, together with Edwin Klahre and George Hanlin, who introduced Richard Strauss to America, and the Clarks, both of whom are active in Paris and Europe. There is such a nice sense of discrimination in overlooking on purpose the Americans who are actively engaged in professional work in Europe—such a sense of propriety and humanity in that.

Richard Goldbeck—not to be found; neither are the two Frankos, but they never received any recognition from Krehbiel, although Nahan only recently arranged something for Krehbiel for a small orchestra in accordance with the latter's suggestions, which, however, could not be followed. When

the composition was performed Krehbiel was under the impression that his ideas had been followed, although Nahan disregarded them in toto, because they were impossible. And yet no word on the Frankos. Carl Faelten, Felix Fox, Florio and Fursch-Madi are not even hinted at. The same fate awaited Jules Jordan, Jacobson and Alberto Jonas.

B.

*To show further the incompleteness of the new Grove, I append other names of European and American musicians not mentioned in the two volumes, A to L.

Ansoerge, Bille, Bimboni, R. Burmeister, Robert Freund, Bevingami, Bial, Aptommas, J. J. Bott, Crentore, Castelmarty, Da Ponte (librettist of Mozart, lived here and is buried here), the two Hegners, Reinhold Herrman, Hekking, the brothers Grünfeld, Lheviane (Rubinstein prize winner); Harold Bauer, Arthur Hartmann, Kwast, Lohse, Kunewald, Fiedler, Hammer, Kogel, Breitner, Arnoldson, Fr. Klose, Arnold Krug (think of the two latter exemptions); Gramman, Deprosse, Dorn, A. Horn, Eschmann, Grund (born 1791); Blumner, Classing (born 1799); Leo Blech, F. Curti, Hegar, Alf, Dregert, Lud. Liebe, Ign. Heim, Ferd. Gumbert.

For instance, Italy is thus eliminated, and between A and L, inclusive, only. Just think of it, Cilea, Buzzi-Peccia, who arranged the Mascagni scores for Ricordi as a piano edition, and a composer now residing here; Gietano Covanaro; N. Coccon, born 1826, died 1896; C. Dominicetti, 1821 to 1888; Appoloni and Nicola de Glosa, Devasini, Agnelli, Giordigiani, Cordella, 1783 to 1847; Andreozzi—all opera composers whose works were published and performed, and many out of Italy.

Where is Florida mentioned, now living here? and A. Longo; and Coronaro, symphony and church music, and Grazzini, similar composer, and Cesi, great piano master, Naples Conservatory, and Conolo, known all over Europe, and Battista and Giorgetti, 1769-1887. Next week, if time and space are available, we will devote some attention to neglected countries; this will suffice for today.

UNDER the title of "The 'How' Books," the Evening Sun prints an interesting and entertaining article dealing with a question which has often been handled exhaustively in THE MUSICAL COURIER. Of course in music, books on "How To Listen to Music" now are regarded with the contempt which they deserve, but it seems that in other fields the man who is unable to do anything himself and is therefore the more willing to tell others how to do it, still reaps an occasional harvest in communities where ignorance and credulity have not yet been completely banished. The Evening Sun article reads as follows:

The old critics and annotators of the classics did their best, with a wealth of unimportant facts and frivolous comment, to lead an innocent reader astray and betray him into unprofitable byways of controversy and vague conjecture. Prometheus could not open his mouth but one of these impertinent matagabolizers must interrupt him with a reading suggested by "the learned Pauw," or one of his fellows, apparently for no purpose in the world but to demonstrate in the space of two or three pages that the said Pauw was really an utter ignoramus and did not understand the first principles of his business. Or else "the excellent Stanley" was called to task for presuming to think that the watchman in the opening scene of the "Agamemnon" betrays some knowledge of Clytemnestra's wicked designs. Or if nothing better cropped up for a marginal note, why, your honest commentator would take the pains to point out the "propriety of character" observed by his author in some insignificant speech or go out of his way to discover in a manifestly corrupt passage some striking evidence of the "wonderful simplicity" of the ancients, without in the least suspecting his own.

This sort of schoolmaster is extinct, but his analogue exists today, and the modern sort is incomparably more solemn, arrogant, impertinent, fatuous, vain and frivolous than his predecessor. His business is to tell the vulgar how to do things. How to read the classics, how to talk about pictures, how to look at a house, how to like music, how to think, and so forth. These fellows will cut a picture to pieces before your eyes and tell you precisely where the sentiment is situated; they will point out the exact course of the artist's idea, they will explain why he did this and why he did not do that, but above all they will fill volumes in telling you what you must do in order to enjoy the artist's work. In short, with all their improvements, enjoyment has come to be a very difficult business nowadays.

It took a long time, but the realization has come to the public at last that the critic who tells others how to do things cannot do them himself, or he would. And if he cannot do them himself, how can he instruct others? Is it not in the highest degree ridiculous for a man to explain how to listen to Bach's counterpoint, Beethoven's symphonic for-

mulae and Strauss' orchestration, when the aforesaid man is himself unable to write a correct accompaniment to "Home, Sweet Home," or to transpose from one key to another that complicated classic of melody known as "Three Blind Mice"? Those are questions which the musical public is answering for itself nowadays—thanks to THE MUSICAL COURIER'S enlightening work.

MORIZ ROSENTHAL'S American dates for next season have all been sold up to Christmas, and the demand for the second half of the season of 1906-07 is already so general and so insistent that a success of colossal financial proportions is practically assured. The artistic end was never in doubt, for Rosenthal's every appearance during the past four years abroad, even before the coldest and most critical audiences, has been an unequivocal and resounding triumph. He is one of the leading figures in the piano world today, and as such his coming is always heralded by the best elements in our national music life as an event of historical import. The European critics have not yet tired of writing about Rosenthal in superlatives, as the following recent study from the pen of Ferdinand Pfohl, the great critic (*rara avis!*), will show:

"Moriz Rosenthal, the king among the big modern pianists, surprised us with an indescribably tender and sensitive interpretation of Chopin's E minor concerto, reviving its sweetly melodious, melancholy and poetic arabesques with his fond and delicate fingers. Rosenthal, the most brilliant among the race of great virtuosi of our time, does homage now to a cult of artistic beauty which must surprise all those who have watched the development of this Titan of the piano. It is foremost the blending of intellectuality and sensuousness in his touch and the well-nigh transcendent distinctness of expression, that lend his art the stamp of sublime maturity. The ideal distinctness of his tone, remaining intact even in passages of raging speed, imbuing it with crystalline transparency and removing every particle of earthen heaviness, was the most phenomenal quality of his playing, perfect in technic, spirit and art. The graceful, spiritual and poetic playing of the Chopin concerto proved again that Rosenthal puts the musician before the virtuoso; the latter serves him as an executing organ, perhaps at times as a very serviceable demon, a devil who has gotten into Rosenthal's bondage and serves him with diabolical swiftness and assurance. With this devil at his side he plays his "Humoresque," on waltz themes by Johann Strauss, an unthinkable difficult piece, sparkling with musical witticism, and frantic intricacies of technic."

THE Los Angeles Graphic speaks a little piece which is by no means new, but none the less impressive on that account:

It is a great pity that it is necessary in this country to exploit artistic merit by means of daily newspaper press agents' *fol de rol*. Here is Kubelik, for instance, the willing victim of garrulous "rot" about \$50,000 fingers, twin begetting and muff wearing and various other inanities, all considered necessary to awaken the American dollar into activity. Yet Kubelik, the artist, is just as great without all this. Time was when such an artist as Godowsky, as a resident of Chicago, toured this country and played to \$50 houses. Now that he is regarded as one of the greatest artists in Germany, let him come back with an assortment of hair, dogs and children, and he would play to his thousands. Yet he is not a whit greater now than then.

What a furore there was over Paderewski thirteen years ago; yet here is Pugno, with more vitality—if less hair—than the chrysanthemum Pole and he is considered to do well in Los Angeles if he gets a \$500 house.

THE MUSICAL COURIER has often pointed out that the conditions described above are not the fault of the American public, but of the daily press, which stops at nothing in the effort to fill its columns with sensational pictures and "stories." A glaring instance of this kind was laid bare by THE MUSICAL COURIER last week in its exposé of the Melba, Mahler and Steinbach "news" published by the New York Sun.

SOME local newspapers and musicians have been trying to make a recent occurrence at a private musicale the cause for a general attack on the class of persons known as "society," the "Four Hundred" and the "smart set." The *casus belli* seems to consist of the fact that a certain lady, whom we shall call Mrs. Sturgeon, engaged a quartet of musicians to play at one of her dinners, and not only did not invite them to partake of the late supper, but also asked them to play dance music for the midnight guests who remained. The musicians are said to have hissed "Never," and to have stalked melodramatically from the room. Is it not about time for musicians who play for money at "society" functions to realize that they are not the social equals of the people who engage them? Such players are paid entertainers, and if they receive the sum stipulated for their services they ought to consider themselves treated adequately and fairly. Whatever the host or hostess may choose to do for them in the way of hospitality, such as food, drink, &c., is purely gratuitous, and should be received as a favor, not demanded as a right.

SOCIETY AND THE MUSICIAN.

The uncouth manners of most musicians, their freakish clothes and umbrageous shocks of hair are features which make them ludicrous figures in the eyes of persons born and bred in an atmosphere of cultured wealth. Besides, most musicians, by the very nature of their calling and employment, are limited in knowledge and unable to talk authoritatively on any themes save themselves and their profession—subjects which do not interest society people, or any other kind of people except members of musical unions, piano teachers, and the like. All this is said with no thought of disparagement to the calling of piano teaching—an honorable trade—or to the musical union, a very useful and effective organization, which accomplishes successfully the purpose for which it was organized. But society people do not force their company on members of the musical union or of the piano teaching guild; why, then, should the musicians, who make up those bodies, endeavor to thrust themselves upon the contingent which forms the society set? There are many silly asses in society, just as there are among the musicians, but in this free country even a silly ass has a right to occupy any position he sees fit on any particular question, and to choose his associates without asking permission of anyone, or paying any deference to that new and heedless order of socialism which is founded on envy, lack of personal achievement and the spoliation of any old thing belonging to another. The four men who were offended because their hostess did not invite them to supper acted like fools, and not only made themselves, but also their profession, extremely ridiculous. Had they possessed any real pride and any of that *savoir faire* which they accused their hostess of lacking they would never have permitted their hunger and their disappointment to show, and would have gone home quietly and with dignity, and on the way eaten a supper paid for out of the money honestly earned from their tactless tormentors. Does not that sort of a meal taste better than the sop thrown them by some monarch of money who regards them as being of about the same actual importance as the butler, the waiters, the maids, and the other paid menials of the house? Never mind whether the society people are right or wrong in maintaining their personal superiority in a republic where no caste distinctions are supposed to exist. We are looking at the musician's side principally. So long as he goes to such houses, and does the work for which he is paid, he stands in dignified business relations with his employer, but when he attempts to put their intercourse on a friendlier basis, without encouragement from the rich man, the musician commits precisely that kind of faux pas which was probably the original cause of his present low standing in the social scale. As for the question of dance music, that is a matter of per-

sonal preference. Johann Strauss was not too proud to tuck his fiddle under his chin at many a royal ball in Vienna and to play waltzes at a sign from the Ceremonienmeister's stick. Many a musician might be a famous player of dance music who now is an infamous player of the classics. If the pay be good, there is no ethical or æsthetical reason why good musicians should not play dance music. Many of our symphony orchestra players in New York play at restaurants and at public balls and in dance halls. Why, then, this sudden accession of false pride when a "quartet" is asked to play dance music at a private function? One of the conductors at the Metropolitan is a favorite leader of dance music at fashionable balls and weddings, and the men who play under him at those affairs are members of the Opera orchestra, of the Philharmonic, the New York Symphony and other local organizations of high standing. Some persons will urge that Liszt forced society to recognize him not only as an equal, but even as a superior. Ah, yes, Liszt was a musician; but all musicians are not Liszts. When they are we will reopen this subject for further discussion.

ARENSKY'S COMPOSITIONS.

THE following is a complete list of the compositions of Arensky, the gifted Russian composer, whose untimely death was announced exclusively in THE MUSICAL COURIER a fortnight ago:

- Opus 2—Piano concerto.
- " 4—Symphony, B minor.
- " 6—Songs.
- " 10—Songs.
- " 11—String quartet, G major.
- " 13—Intermezzo for string orchestra.
- " 14—"Anchor," à capella chorus.
- " 16—"Dream on the Volga," cantata.
- " 17—Songs.
- " 21—Songs.
- " 22—Symphony, A minor.
- " 25—Festival "Coronation" cantata.
- " 27—Songs.
- " 29—Vocal duets.
- " 32—Piano trio, D minor.
- " 35—String quartet, A minor.
- " 37—One act opera, "Raphael" (St. Petersburg, 1894).
- " 38—Songs.
- " 44—Songs.
- " 45—Vocal duets.
- " 46—Cantata after Poushkin.
- " 48—Fantasie on Russian folksongs, piano and orchestra.
- " 49—Songs.
- " 50—Ballet, "Egyptian Nights."
- " 51—Piano quintet, D major.

In addition to these Arensky wrote:

Church music works.

Opera in one act, "Nal and Damayanti" (1899).

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A LETTER ON THE SITUATION.

THE MUSICAL COURIER:

Editor Musical Courier, New York City, N. Y.

DEAR SIR—"It is to laugh!" forced itself upon me as I read the exposures of Louis C. Elson in THE MUSICAL COURIER, of the arrogant proceedings of the American revision of Grove's Musical Dictionary. The real humor of the situation is revealed in the palpable snubbing and ignoring of K's superiors, men whose books and writings rank with the best of other lands; yet he (Krehbiel) is "thoughtfully" represented in extenso! "It is to laugh!" Evidently President Roosevelt's maxim of a "square deal" has not reached the

THE following letter relating to the Grove Dictionary muddle has been received by

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THEORY, HARMONY AND COMPOSITION.

Prof. Philipp Scharwenka, Hugo Kaun (in English), Kapellmeister Robert Robitschek, Hans Hermann, Dr. Hugo Leichentritt (in English), E. N. von Reznicek, Alwin Schumann.

SINGING—Anton Sistermans, Mme. Marie Blank-Peters, Matja von Niessen-Stone, H. B. Pasmore, Elizabeth Arnold and others. **VIOLA**—Johann Ruinen. **CELLO**—Jacques van Lier, Hubert Jahrow. **CONTRA-BASS**—Hans Hermann.

COURSE IN DELIVERY FOR SINGERS—Conrad V. Bos. **CHORUS SINGING**—Xaver Scharwenka. **DECLAMATION**—Mathilde Lippert. **ORGAN**—Franz Grunicke. **HARP**—Ferdinand Hummel. **FLUTE**—Otto Rässler. **TROMBONE**—Gustav Rascher. **PLAYING FROM SCORE**—Philipp Scharwenka, Robert Robitschek. **FORM AND HISTORY OF MUSIC**—Otto Lessmann, Hugo Kaun (in English), Hugo Leichentritt, Dr. Wilhelm Kleefeld. **ART OF CONDUCTING**—Robert Robitschek. **CHAMBER MUSIC**—Robert Robitschek, M. Mayer-Mahr, J. van Lier, M. van Veen.

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American editor of Grove's Dictionary, whose policy can only engender supreme contempt, and chill those who had hoped to welcome the revised work, treated on a basis of "fair play" and reliability. But then "It is to laugh!"

Musicians in this section wear a broad and significant smile when among the omitted names Adolph M. Foerster is mentioned, whose earnest, artistic work is everywhere recognized and has been, too these many years. Surely "It is to laugh!" The real brunt of all this miscarried authority will unfortunately have to be borne by the innocent publishers, who, had they employed the services of such loyal Americans as Louis E. Elson and Rupert Hughes, whose books are standard works on the subject of American music and musicians, the result would not stand in such limp contrast to the purveyances supplied by H. E. Krehbiel. Indeed "It is to laugh!" F. S.

IN the Boston Herald Philip Hale says that the new conductor of the Boston Symphony "must be a cosmopolite," and he asks, "Would even a Strauss or a Weingartner suit Boston?" In the first place, Weingartner could not conduct the Boston Symphony even if he wished, for he is under contract to the

THE EAST AND THE WEST.

New York Symphony to conduct its concerts here if he does any conducting at all in America. In the second place, Strauss is not available under any circumstances for a directorship in America, as his ambitions do not lie in the direction of being a leader. He occupies such a position at the Berlin Opera, it is true, but he has asserted that were he to leave there he would wield the baton nowhere else, and devote his entire time to composition. In the third place, why is it necessary to go East at all in the effort to find a "cosmopolite" for the Boston Symphony Orchestra? Why not go West—or why not to New York? Are such men as Weingartner and Strauss true cosmopolites? Their acquaintance with this country, its people, pursuits, ideals, desires and art understanding has been gained during a few weeks' visit—chiefly in New York—and is, as a matter of course, superficial, and in many respects based on radically wrong conceptions. A man like Frank van der Stucken is infinitely more of a cosmopolite than Weingartner, and so is Walter Damrosch. These two American leaders have spent the greater part of their lives in this country, but they have also lived in Europe for years, and thus they have a breadth of view and of experience which is not possessed by the leaders aforementioned or by any of their colleagues abroad. Both Van der Stucken and Walter Damrosch would be ideal conductors for the Boston Symphony. Damrosch proved his superiority over Weingartner only recently, for they were on tour together, and the box office supplied the test. With Weingartner to carry the New York Symphony lost a lot of money; with Damrosch alone as an attraction, the orchestra has always made money, and would have done so on its latest trip if Weingartner had been left in New York. He would never do for Boston, because he is too fond of his own compositions—which no one else admires violently—and he has peculiar ideas on the subject of soloists at symphony concerts. Weingartner likes to be "the whole show" himself and to shine as the prima donna in every number on the program. He has exemplified this trait in Berlin and here, too, by giving long winded orchestral programs and barring soloists, regardless of the wishes of the audience. Colonel Higginson now is in a position to do something patriotic and practical at the same time. Will he do it by engaging Van der Stucken or Damrosch, both real masters of the baton and free from all prima donna aspirations, sensational self exploitation and misguided ambition as orchestral composers? Or will Higginson saddle the stolid, stodgy Steinbach on unfortunate Boston? The good Orpheus forbid! (See 2d paragraph page 20.)

WHO will be the Siegfried to arise and slay the insurance dragon?

FURTHER exposure of the "fake" story in the New York Sun last week comes in the shape of a cablegram from THE MUSICAL COURIER'S Munich correspondent, received just too late for publication in our issue of April 4. It will be remembered that the "fake" story in the Sun announced Mahler as the new conductor of the Boston Symphony Orchestra, and stated that Mottl would replace Mahler in Vienna, and Weingartner would succeed Mottl in Munich. Munich therefore being the pivotal point in this weird dream of the Sun's music man, THE MUSICAL COURIER cabled its representative in the Bavarian capital to go to Mottl himself and to the authorities of the Munich Opera in order to obtain confirmation or denial of the story. This was the answer received:

To The Musical Courier:

Highest official sources declare story of Mottl's departure utterly unfounded, ridiculous. Mottl remains next season. Telegraphed Vienna for substantiation. Reply received says story a lie; Mahler remains Vienna indefinitely. Has life position, pension there.

Etienne.

And thus endeth another lesson in the reliability of some daily papers where musical "news" is concerned. Read THE MUSICAL COURIER in order to know what is going on, and when, and where.

ADA CROSSLEY, the Australian singer, warns her Antipodean colleagues against seeking success in London. Says Miss Crossley:

All those who come to London from Australia with the determination to make names as singers should do so with funds sufficient to keep them for at least three years, steeling their hearts to the possibility that during that period they may not earn a single penny. London is overcrowded. Conservatories and schools of every description are annually turning loose upon the English concert platforms hundreds of singers with voices above the average. It is a hard life, and an exacting one. Its essentials are good health, an exceptionally strong constitution to stand the wear and tear of incessant traveling, continuous practice, and—I say this particularly to Australians—it involves a rigid self denial in all social observances.

There are a few, a very few, other things also essential to making a concert success in London. For instance: appearance, stage magnetism and personality, analytical insight, power of characterization, poetical sympathy, dramatic expression, sense of form, the ability to make the last named five qualities carry over the footlights, a voice of at least average volume, timbre, range, flexibility, carrying quality, and dynamic and color resource, a knowledge of languages, a becoming concert gown, good weather, influence, general fortuitous circumstances in the shape of good advertising, proper press and social introductions, and no competition the same evening on the part of a grand opera, a circus, a new play, a "star" actor's opening, or an infant prodigy fiddler. If all the conditions just mentioned are exactly right, then and then only may a singer who gives a concert in London hope to take in enough money to pay an agent's commission and perhaps also the ticket printing and the gasoline for cleaning the concert gloves. All those—especially men—who are in the singing profession in London are "up against it," as the Emperor Marcus Aurelius used to say so expressively. Things are not quite as bad in New York—they are worse.

THERE were 5,126 persons at the Sousa concert last Sunday. Herein lies a choice morsel for local musical philosophers, amateur and professional, when it is remembered that there was not one symphony concert this season which filled Carnegie Hall, and only one piano recital which filled Mendelssohn Hall. It is also a consolation, and a lift to the Great Cause, to reflect that his name is

not Sousamovitchoffskystein, and that he was not born in Tiflis or in Kandahar, but that he is called plain John Philip Sousa, and first saw the light of day in the clean and Congressional city of Washington, D. C. Long may his baton bat.

EMIL SAURET'S performance of the Dvorák violin concerto at Carnegie Hall on Saturday night and Sunday afternoon of last week was a remarkable performance of the most dignified kind of violin playing. It was an artistic elaboration of the Vieuxtemps school, and proved him to be a virtuoso of the first rank. His Paganini and Ernst ("Lucia" sextet) encores were marvels of technic and virtuosity.

FROM a German musical weekly: "Some of the American composers are writing music which must be regarded very seriously indeed." Very seriously indeed.

Marteau's First Recital

Henri Marteau, the French violinist, contended with bad meteorological conditions when he gave his first recital in New York this season, in Mendelssohn Hall, Monday afternoon. A somewhat numerous and an exceedingly friendly audience heard this program:

Sonata, in F sharp minor, op. 34.....Max Reger
MM. Goellner and Marteau.
Sonata, Partita II, in D minor, for Violin alone.....J. S. Bach
Wie Nahte mir der Schlummer, Der Freischütz.....Weber
Miss Reynolds.
Fantasiestück in Walzerform, op. 3.....Draeske
Polonaise, op. 54, A flat major.....Chopin
M. Goellner.
Two Hungarian Dances.....Brahms-Joachim
Romance, op. 9, E minor.....Chr. Sinding
Farfalla.....Sauret
M. Marteau.

The sonata of Max Reger, which was composed for Marteau and played for the first time by the author and the violinist in Berlin, in 1905, is a bizarre work of many complexities and dissonances and few beauties. Marteau made the most of the composition, but he was somewhat handicapped by the heavy playing of the pianist.

Marteau was at his best in the great Bach sonata, the closing movement of which is the wonderful chaconne. He is a very fine Bach player; there can be no two opinions about this.

The smaller numbers were elegantly performed by Marteau, who disclosed the finesse and finish of the French school, of which he is a fascinating exponent. His success from first to last was unequivocal and he was the recipient of unbounded applause.

The violinist was assisted by Irene Reynolds, soprano; August Goellner, pianist, and William J. Falk, accompanist.

Geeding Dates and Plans.

Asa Howard Geeding, the baritone, sang in "The Holy City," March 25 (New York); at a concert in Trenton, N. J., March 29, and at a recital with Charles Heinroth, organist, at Briarcliff Manor, on April 5. Among this singer's future dates is a recital at the Hotel Manhattan, April 27.

Mr. Geeding will remain at his teaching duties, in Carnegie Hall, until July 1, after which he will leave for his summer school, in the mountains of Virginia, taking with him a large class of pupils.

Mrs. Low at the Alliance.

Rollie Borden Low, the soprano, assisted Emma Sheridan Fry at a delightful Shakespearean evening Saturday at the Educational Alliance. Mrs. Fry read the principal scenes from the "Twelfth Night." Mrs. Low contributed a number of charming songs heard at the recent production by Viola Allen. The large audience applauded heartily after "Oh Mistress Mine" and "Come Away, Death," and as encores the soprano added "Should He Upbraid" and others heard at Shakespearean performances.

Music Across the Hudson.

A very creditable production of Verdi's "Requiem" was given in the Church of Our Lady of Grace, at Hoboken, last Sunday evening. Mrs. Joseph A. Flynn, of New York, who is coming into prominence as a high soprano of excellent attainments, sang the difficult numbers superbly. She has a clear, ringing voice, under splendid control. Robert C. Campbell, the New York tenor, was heard to advantage. His work was finely done. The choruses were generally meritorious. The large church was completely filled.

LEIPSIK.

LEIPSIK, March 28, 1906.

The twenty-second and last Gewandhaus program of this season, given March 28 and 29, by orchestra, chorus and soloists, was wholly from the compositions of Beethoven. The opening "Leonora" overture, No. 1, was followed by three selections from the "Ruins of Athens" music, including the chorus of Dervishes, the Turkish march and the (feierlicher) ceremonial march and chorus. The ninth symphony, with chorus, concluded the program and the work of the season. The solos were sung by Anna Kappel, of Utrecht; Maria Philippi, of Basel; Jacques Ullrus, of the Leipzig Opera, and Alexander Heinemann, of Berlin. The male section of the Gewandhaus chorus was augmented by members of the Leipzig Lehrer-Gesangsverein.

If criticisms were not generally out of place on occasions like the above, it were still appropriate to remark that such excellence of performance as this program received was in itself calculated to put faultfinders on the shelf. Within the last few weeks attention has been called repeatedly to the musical quality which Nikisch brings into the singing of the chorus at the Opera. In these two choral works at the Gewandhaus he has just shown the ability to bring ponderous male voices up to the beat in the same prompt musical manner that he has with orchestra and opera. With this conductor at the stand there is no longer any need to grumble about Beethoven's having hitched on a chorus to close the symphony. Whoever sat in the Gewandhaus and heard Nikisch and his forces pile up effect in the great folk theme at this finale must not have required very long to decide that the master had added just so much to the store of noble music that the world possesses. And the exact psychology of it, whether it should be heard before or after meals, or excluded from the hearing entirely, was never a matter worth considering.

The fine singing of the soloists was in keeping with the responsibility of the occasion, and Nikisch's reading of the "Turkish March" in particular was a combination of elegance and strength which entitles it to a place with his reading of Wagner, Brahms, Schumann, Tchaikowsky and most of the others. On account of the great demand for admission, tickets were sold as per custom for both the Tuesday evening and Wednesday morning rehearsals.

The twelfth and last program of the tenth season of Philharmonic concerts by the Winderstein Orchestra, under the direction of Hans Winderstein, was played in the festival hall of the Zoological Garden March 26. The violinist, Carlotta Stubenrauch, of Paris, was the soloist. The orchestra played the Beethoven seventh symphony, Bizet's "Suite l'Arlesienne" and the Weber "Oberon" overture, besides the accompaniments for Miss Stubenrauch's performance of the Saint-Saëns B minor concerto and the Paganini "Hexentanz." Herr Winderstein's conducting of the Beethoven seventh symphony is one of his most agreeable achievements. Here he succeeds very well in feeling the humor of the composition, and as he observes a good deal of nuance without disturbing the dignity of the tempos

his conception constitutes very good Beethoven. The playing of the orchestra during the evening gave evidence of good advance schooling, and the whole impression of the purely orchestral feature was a good one.

Fräulein Stubenrauch played the brilliant Saint-Saëns concerto with great impulse and with technical facility for properly overcoming its difficulties. The Paganini technic of double harmonics was slightly less adapted to her hand, but musically her impassioned style was very much in place for the composition. Technical limitation did not preclude a very high class performance, however. This young artist is managed by a local agency in Paris. In Germany her business is listed both with the Stern and Wolf bureaux in Berlin. She is well known to many Americans, as she spent a profitable concert season in the States in 1897-8. Later she resumed study under Remy at the Paris Conservatory, and there she won the first prize in the competition of 1902. At that time she played the Vieuxtemps A major concerto against thirty contestants.

The seventh of the conservatory Prüfungs, on March 20, was devoted to the presentation of chamber music works by the students in composition, representing the classes of Prof. Heinrich Zöllner and Prof. Richard Hofmann. The list included an A major quartet by Hans Stieber, of Halle, played by the Herren Magasiner (of Swenigerodke, Russia), Wille (of Leipzig), Fix (of Chemnitz), and Lörleburg (of Hanover); the second and third movements from a B minor piano sonata by Dr. Copasso, of Turin, Italy, played by Fräulein Salzmann, of Hof, Bavaria; an F minor piano quintet by Kurt Moog, of Geden, Hesse, played by the Herren Langheinrich (of Grunewald), Schkolnick (of Odessa), Ludwig (of Krieger), Fix (of Chemnitz), and Helfferich (of Braunschweig); a romanza for cello and piano by Herr Cattani, of Cairo, Egypt, played by Herr Kaganoff, of Odessa; an octet in B flat major for violin, viola, cello, contrabass, flute, clarinet, horn and bassoon, composed by Herr Grisch, of Bremen, played by the Herren Schiering (of Hamburg), Husband (of Charters Towers, Queensland), Röntgen (of Amsterdam), Münsberg (of Berlin), Krebs (of Halle), Baum (of Röttha), Ratzmann (of Rauschwitz), and Bach (of Leipzig). The composers of the quartet, piano sonata and piano quintet are from the class of Professor Zöllner; the cello romanza and the octet were composed by pupils of Professor Hofmann.

These compositions formed the first offering of the student works to be performed at this season's Prüfungs. They were sufficient to demonstrate that the study of composition is an actual issue at the conservatory. The Stieber quartet is not wholly unconventional, but is very commendably carried out in its four movements. Occasionally the composer has been able to invent rhythms and effects of considerable attractiveness. The piano sonata movements, by a young Italian, show the lyric atmosphere of the land of Scarlatti, but in the finale the manner of writing might be said to show the influence of Brahms. They are very

good music, at least. The quintet by Moog is to be considered a remarkable composition for a student. It is brimful of ideas, color and much else that good music may have. Furthermore, it flows with an ease that suggests the composer's having written many works before. The piano is splendidly considered in its relation to the other instruments. The cello romanza, from Egypt, is a purely lyric production, not very heavily accompanied by the piano, the melody is rather improvisatorial and not more coherent than the law allows. The Grisch octet for the unusual combination of instruments above noted proved to be full of interest, if built on lines of Mozart and Haydn. The young composer has shown mood enough to float his simple inventions without employing any of the modern tomtoms. More is the credit he earns thereby. As the four horns and four stringed instruments furnish two finely contrasting choirs, there are beautiful tonal possibilities which this student has occasionally realized in his score.

The eighth Prüfung, on March 23, began with Max Reger's organ fantasy, op. 40, No. 1, on "Wie schön leucht' uns der Morgenstern," played by Herr Stein, of Heidelberg; then came two parts of the Mozart A major piano concerto, Miss Craicher, of Richmond, New Zealand; two parts of R. Stark's D minor clarinet concerto, played by Herr Heynau, of Leipzig; a soprano aria, from Kretschmer's "Die Folkunger," Fräulein Dreva, of Elmenhorst; first part of the Chopin E minor piano concerto, Fräulein Assmus, of Bromberg; Brahms songs, "Alte Liebe," "Wiegenlied," "Die Sonne scheint nicht mehr," Fräulein Gädeke, of Lübeck, accompanied by Herr Leonhardt, of Coburg; the second and third parts of the Saint-Saëns G minor piano concerto, Herr Büsst, of Melbourne, Australia.

A clarinet concerto is a novelty not often heard in any country. The one on this program was an agreeable composition, rather heavily orchestrated, furnishing the solo instrument with a good supply of melody. The last movement is a light running allegro vivace containing a period of rhythm related to the Bruch G minor violin concerto. In the absence of any information on this composer he may be classed in about the same school. The appearance of Miss Croucher in two movements of a Mozart piano concerto is noteworthy, since she played the Prüfung in violin only a few weeks ago, and her theory teacher, Gustav Schreck, says she also writes good fugue. Fräulein Assmus played the Chopin concerto in a manner technically and musically sound and with plenty of assurance. But the runaway performance of the evening was Herr Büsst's presentation of the last movements of the Saint-Saëns concerto. After playing the allegro scherzando in a commendably light hearted fashion, the young artist looked up at Conductor Sitt as if inviting him to a romp, and that is the character which the playing of the last movement assumed. The writer fell into the notion that this must be the best music Saint-Saëns ever wrote, and a gifted pianist sitting by said that he had never heard so much music played into the concerto before. The interminable repetitions and imitations were interpreted out to the purest logic, and the certain dash over all betokened something of distinction if not of greatness. For this interpretation as well as the mechanical facility it may be proper here

CINCINNATI MAY MUSIC FESTIVAL

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Chorus of 400—Cincinnati Symphony Orchestra augmented to 100.

Chorus of Public School Children of 1,000

MAY 1

In Memory of Theodore Thomas; Cantata, "God's Time Is Best" (Bach), Madame Homer, Mr. Coates, Mr. Witherspoon, Mr. Clark; "Die Götterdämmerung," "Siegfried's Death," Orchestra; "Brünnhilde's Immolation" (Wagner), Madame Gadski; "A German Requiem" (Brahms), Madame Gadski, Soprano.

MAY 4

Symphonic Poem, "Les Preludes" (Liszt); Three Songs with Orchestra (Boughton), "Fair Is Our Lot," "Song of the Dead," "The Price of Admiralty," Mr. Davies; Children's Cantata, "Into the World" (Benoit), chorus of 1,000 children from the public schools; Overture, "Husitzka" (Dvorak); Aria from "Samson and Delilah" (Saint-Saëns), Madame Homer; Concerto, "Brandenburg," No. 3, (Bach), String Orchestra; Duet, "The Lord Is a Man of War," "Israel in Egypt" (Handel), Mr. Davies and Mr. Witherspoon; "Pax Triumphant," Festival Prologue, Van der Stucken, chorus of 1,000 children.

MAY 2

"The Apostles" (Elgar), under the direction of the composer; Mrs. Rider-Kelsey, Mr. Coates, Mr. Clark, Madame Homer, Mr. Davies, Mr. Witherspoon.

MAY 5

AFTERNOON.

"Symphony Pathétique" (Tchaikowsky); Aria, "Ocean, Thou Mighty Monster," "Oberon" (Weber), Madame Gadski; Love Scene, "Furcraot" (Strauss); Aria from "Euryanthe" (Weber), Mr. Witherspoon; Introduction and Allegro, op. 47 (Elgar), for strings, under direction of the composer; Aria, "O Lovely Hall" (Wagner), Madame Gadski; Prelude, "Die Meistersinger" (Wagner).

MAY 3

AFTERNOON.

Overture, "Leonore," No. 3 (Beethoven); Recitative and Aria, "Mon mi dir" (Mozart), Madame Gadski; Symphony B flat (Schumann); Overture, "In the South" (Elgar), under the direction of the composer; Aria, "An Jesum Iam," Hans Heiding (Marchner), Mr. Clark; Dramatic Poem, "La Mort de Tintagiles" (Loeffer), Viola d'Amore, Mr. Pier Tirindelli; "Tristan and Isolde" (Wagner), Prelude, Orchestra; "Isolde's Love Death," Madame Gadski.

MAY 5

"The Dream of Gerontius" (Elgar), under the direction of the composer, Madame Homer, Mr. Coates, Mr. Davies; Symphony, No. 9 (Beethoven), with Choral Finale (Schiller's "Hymn of Joy"), Mrs. Rider-Kelsey, Miss Spencer, Mr. Coates, Mr. Witherspoon, chorus and orchestra.

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to give due credit to his master, Robert Teichmüller, who has guided the young artist for several years.

Dr. Otto Neitzel, of Cologne, gave the first of two lecture recitals in the Hotel de Prusse, devoting the evening to Beethoven. The musical selections played were the F sharp major sonata, op. 78, the thirty-two variations in C minor, and the sonata, op. 106, for "hammer klavier." Dr. Neitzel began the program with a discourse on Beethoven, and just preceding the performance of every number entered into a most detailed analysis of the structure and apparent musical significance of each. The talks are well calculated to arouse the imagination and deeper appreciation of the listener. Dr. Neitzel's playing of Beethoven is accomplished with fluent, vigorous fingers, rather disposed to a thoroughly vigorous style than smooth, poetic mood finding. His next lecture in the same hall will be devoted to "Humor in Music," with musical illustrations from various composers. Dr. Neitzel's Leipzig recitals are under the local management of Hugo Sander.

A recital was given in Chamber Music Hall of the Central Theatre, March 23, to demonstrate the Kunstharmonium as a concert instrument. The composer, Sigfrid Karg-Elert, was the principal concert giver, as he presided at the harmonium and presented a number of his own compositions for the instrument. Of his original works there were the interludium from his B minor sonata, op. 36, a D major partita in eight old style movements, including entrante, courante, sarabande, bourrée et musette, air, gavotte, loure, rigaudon et epilogue. This music in the old forms seemed the product of a mind fully saturated with music of the old time. Therefore it did not seem strikingly original, but it was nearly all smooth, flowing and melodious. This artist had the assistance of the baritone, Alfred Albert, of Berlin, and the pianist, Amadeus Nestler, of Leipzig. Albert presented Hans Herrmann's setting of the 126th Psalm and three songs by Max Reger. Nestler and Elert played Bach and Weber works arranged as duos for piano and harmonium. The harmonium is an instrument resembling some of the cabinet organs. Its tone is that of a mammoth accordeon, with the addition of many stops for organ and orchestral effects. The fugue from the fifth Bach sonata for solo violin sounded very well in the setting for piano and harmonium. After the concert a representative of the manufacturers spoke on the merits and characteristics of the harmonium.

While Theodore Spiering was in Leipzig for the debut of Mrs. Hannah at the Opera some days ago, a friendly visit to Prof. Hans Sitt, in company with the writer, brought attention to a publishing problem which bothers many German composers just now. This situation was disclosed by a query as to whether Professor Sitt had recently composed a third concerto for violin. The professor replied in the affirmative, but said that he could not conveniently publish it on account of a clash between the Genossenschaft Deutscher Tonsetzer and his publisher, in Leipzig, to whom he is under contract. It is a condition of membership in the Genossenschaft that they have the privilege of performing the compositions of its members. The matter has brought processes in the courts and does not solve itself easily.

The former New York dramatic contralto, Mrs. Carl Alves, who took up her residence in Leipzig last year, recently had the pleasure of singing in a concert given in the Gewandhaus by the university Gesang Verein Paulus, under Heinrich Zöllner. The composition produced was Carl Reinecke's "Hakon Jarl," for chorus, soloists and orchestra. The Paulus Verein gives a concert each year in the Gewandhaus, this being the only outside society permitted the privilege, aside from the guest performance of the Thomaner Chor, under Professor Gustav Schreck.

Mrs. Alves has taken a beautiful apartment in Kaiser Wilhelm street, and a few weeks ago resumed her instruction in coaching and voice placing. The excellence of her work places her among the very best vocal authorities to be found in this city at the present time. Mrs. Alves is looking forward with great pleasure to the coming Leipzig visit of her pupil, Corinne Welsh, of New York. Miss

Welsh will get here some time in June or July, and will coach industriously for the few weeks of her stay.

Mrs. Alves' daughter, Elsie, and son, Waldemar, are busy with musical study. The daughter is studying singing under her mother, and the son, who has been a private violin pupil of Arno Hilf and piano pupil of Adolph Ruthardt, is entering the conservatory just after the Easter vacation.

The very well known pianist and writer on piano technique, Theodor Wiehmayer, has absolved his connection with the conservatory, after three years' teaching in the institution. Herr Wiehmayer is acquiring a large following as a private instructor, and as he wishes to give more time to recitals again, besides the editing of his numerous works on piano technique, he finds the present plan more advantageous. For next season he is preparing two distinct recital programs of important works. This young master is very well known in Toronto, where he taught for a year, and, incidentally, acquired the estimable Mrs. Wiehmayer, who was reared there. His published works include the "School of Finger Technique," in two books; his arrangement of five special études by well-known composers, and one book of piano scales, all published by Breitkopf & Haertel.

The young 'cellist, Hermann Stettner, of Columbus, Ohio, who has been here for two and a half years as a pupil of the conservatory, will leave Leipzig about April 15, for Vienna. There he will join his mother and sister, Mrs. J. H. Stettner and daughter, Miss Irene. After a few months' stay in Vienna he will go to Paris, to continue his studies. Miss Stettner was, for a time, a pupil of the Leipzig pianist, Schirner, but she has been, for some months, under Herr De Bree, who is preparing her for Leschetizky.

The very well known baritone, Raymund von Zur-Mühlen, gave his second song recital in the Kaufhaus, at which time he presented only Schubert's song cycle, op. 25, entitled "Die Schöne Müllerin." It was the artist's particular good fortune to have Coenraad V. Bos as his accompanist. The Schubert cycle of the "Miller's Daughter" is in twenty parts, of which a number of selections are often sung in concert. Among the better known are "Wohin," "Der Neugierige," "Ungeduld" and "Morgengruss." The entire cycle is of the purest music. Von Zur Mühlen is one of those artists whose voice in itself has little to recommend it, but whose art is so great as to leave the organ a secondary consideration. There are many singers before the public who do not succeed in touching their audience as does Zur-Mühlen. The proof of this assertion is that, here in Leipzig, where the artist has been known for a decade, a large audience found its way to the recital and showed appreciation in no uncertain manner.

The English pianist, Fanny Davies, played a recital in the Kaufhaus March 21, under the local management of the Eulenburg Bureau. Her program was an extensive one, beginning with the Bach A minor suite, followed by the Beethoven A flat sonata, op. 110, the Brahms D major variations, an unoriginal theme, from op. 21, besides Mendelssohn, Schumann, Chopin, Liszt, Carl Reinecke, Claude Debussy and Strauss-Tausig. The Bach suite and two movements of the Beethoven sonata were all that could be heard for this review, but that was sufficient to establish Miss Davies as an excellent pianist. The Bach was played in a strongly rhythmic, highly musical manner, to which the artist's pearly technic was exactly adapted. The Beethoven was interpreted with a great deal of nuance, and rather less of sturdy character than could be desired, but in view of the fine singing tone maintained there was little on which to base complaint. Miss Davies is known through former appearances in Leipzig, and, as a result, a very good audience was in attendance upon this recital.

EUGENE E. SIMPSON.

Macon's Music Festival.

Wesleyan Female College, of Macon, Ga., is one of the foremost educational institutions in the South. The Hon. Du Pont Guerry is its president, and its musical director is E. M. C. Ezerman, a musician of fine attainments. The first music festival of this college will take place the last week in this month. The opening concert will be given the night of April 27; the second concert will take place the afternoon of the 28th, and the concluding entertainment will occur the night of the 28th. Several high class choral works will be given. Schumann's "Paradise and Peri" and Gaul's "Joan of Arc" will be sung at the evening concerts. The soloists who have been engaged are Anna Bussert, soprano; Corinne Welsh, contralto; Frank Ormsby, tenor, and Claude Cunningham, baritone.

Macon long has been regarded as one of the most musical cities in the South and always furnishes appreciative audiences whenever important musical events occur there. The concerts of the forthcoming music festival will certainly attract large audiences of cultivated music lovers.

Music at Marble Collegiate Church.

Good Friday and Easter programs at the Marble Collegiate Church will include these musical numbers:

GOOD FRIDAY AFTERNOON, 4 O'CLOCK.

Organ—
Chanson Triste Tschalkowsky
Prayer, in F Guilman
Anthems—
Legend Tschalkowsky
O, Come Near to the Cross Gounod
By Thy Death and Passion Dvorak
Bass Solo, God, My Father (from the Last Seven Words) Dubois
Alto Solo, Ballad of the Trees and the Master Chadwick

EASTER SUNDAY, 11 O'CLOCK.

Organ—
Theme and Variations Hesse
Sursum Corda Elgar
St. Anne Fugue Bach
Anthems—
Easter Song of the Sixteenth Century West
Most Glorious Lord of Life West
When the Sabbath Was Past Foster
Great and Marvelous Are Thy Works Gaul
Soprano Solo, I Know That My Redeemer Liveth Handel
Tenor Solo, Hosanna Granier

SERVICES AT 8 O'CLOCK.

Organ—
Marche Religieuse Guilman
Vorspiel, from Kunihild Kistler
Finale, from Tenth Concerto Handel
Anthems—
Awake! Awake! West
Light of the World Elgar
List, the Cherubic Host Gaul
To Him Who Left His Throne Stainer
Alto Solo, God Shall Wipe Away All Tears Fisher
Bass Solo, Song of Resurrection Fisher
Richard T. Percy, organist and director; Caroline Mühr Hardy, soprano; Adele L. Baldwin, alto; Mortimer Howard, tenor, and Dr. Carl E. Dufft, bass.

At the services on Easter Day the choir will be augmented to sixteen voices.

Folk Songs by the Whites.

Esther White, soprano, sang and Mary Ogden White talked about old English ballads and folksongs at Hotel Buckingham April 6, Sue Lum at the piano. This was a most interesting hour, the participants entering into the spirit of the occasion *con amore*. Esther White, a member of the Folksong Society of England, has secured much unknown material, involving a collection of quaint, curious, sad and humorous songs, well calculated to enchain the attention of the hearer. The Manx, Welsh and Irish songs and a Derbyshire half spoken folksong were especially interesting. Full of humor and archness were the oldest ballads, while the most recent song, "Sally in Our Alley," was two centuries old. Miss White's enunciation is beautifully distinct, and the large company present were sincerely delighted with the unique affair. Mary Ogden White's spoken contributions, full of information, humor, subtle and sudden, given in ideal English, both as regards structure and delivery, and Miss Lum's refined accompaniments contributed in large measure to the success of the affair. It is interesting to note that these descriptive recitals have been given in Bridgeport (Wednesday Music Club), Stamford (Thursday Club), Fall River (Fortnightly Club), Boston (the Perkins lectures), Amsterdam, N. Y. (Century Club), Harrisburg, Pa. (Wednesday Club), Poughkeepsie (Vassar College), Brooklyn (Pratt Institute), New York city (Miss Spence's School), Morristown (Dana Hall), Brockton, Elmira, Cleveland, Auburn, and at Wells College, Aurora, N. Y., and elsewhere.



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BUFFALO.

BUFFALO, April 6, 1906.

The thirteenth organ recital at Convention Hall, last Sunday, was a success. A large audience seemed pleased with the excellent program, by Françoise Ferguson, and the vocal selections of Emilio Blazerie, baritone, a young Croatian whose voice is being trained by Miss Raiment. The many Canadians who went over from Fort Erie to hear their townsman play felt repaid and quite proud of him.

Shea's Theatre was completely sold out for Sousa's concert on Sunday evening. Some curiosity was felt concerning the J. C. Bartlett musical setting of a poem entitled, "When Thou Art Gone," written by Celia Burt Wall, of this city. By request it was on Sousa's program. Miss Schiller gave a delightful interpretation of this charming song. Mr. Bartlett's music expresses admirably the pathetic sentiment of the words. The song has been published by the John Church Company.

Marjorie Sherman, a Buffalo pupil of Sevcik, is engaged to play at a New York concert late in April.

Fennilla G. Crowell, whose residence studio is at No. 454 West Ferry street, is busy teaching a large class of pupils. These embryo pianists will soon be heard in two recitals.

The artistic work accomplished by the piano pupils of Armand Cornelle merits recognition. These young men and women are frequently heard in the homes of the patrons of good music. At present all students are practicing well for this annual June recital.

On April 4, at the closing exercises of the Literary Club of the Church of the Messiah, Mrs. Town sang "Crossing the Bar," by Cowles, and Jessie Gaynor's "Slumber Boat." Mrs. Dumont Whiting sang two lullabies, the Homer Norris' "Creep Into My Arms" and Randegger's "Peaceful Slumbers." These ladies have pure voices and sing well. Mrs. Corley (the wife of the pastor) played the accompaniments artistically. Isabel Henry, a young girl, played selections from "Rigoletto."

Sunday, April 1, the thirteenth recital was given by Harry François Ferguson, of Fort Erie, Ont. This young Canadian is a pupil of Andrew J. Webster, organist of St. Paul's Cathedral. Mr. Ferguson has been an assistant of Mr. Webster, and has had entire charge of the choral service while Mr. Webster was in Europe. Mr. Ferguson had a good program:

Marche Religieuse	Guilmant
Offertory, in D flat	Salome
Baritone Solo, There Is a Green Hill Far Away	Gounod
Emilio Blazerie.	
Sonata Pontifical	Lemmens
The Palma	Fauré
Emilio Blazerie.	
Cantilene Pastorale	Guilmant
Toccata, in G	Dubois

The Recitalists is the unique name of a trio of musical women of Rochester—Mrs. Clarence Barbour, pianist and song writer; Margaret Wilson, soprano, and Mrs. Charles G. Hooker, contralto. Last Thursday evening these gifted women gave a delightful recital at the home of Mr. and Mrs. Percy G. Lapey, St. James place, in this city. Each lady is a capable, satisfying soloist, but their ensemble work is exquisite; the voices blend so admirably. The duets sung on this occasion were "When Starry Night" (Cornelius), "The Passage Bird's Farewell" (Hildach), and "It Was a Lover and His Lass." The other numbers were "Indian Love Song" (Vogrich), "Hungarian Folk Song" (Korby), "Charming as a Violet" (Dvorák), "The Magic

of Spring" "You and I and April" (Clough-Leiter), "Das Herz" (Florence Newell Barbour), "Evening-Night" (Ronald), two Italian folksongs, "The Sparrows" (Hildach), "Frühlingsrauschen" (Sinding); three songs, words by R. L. Stephenson, "In Summer," "Rain," "Where Go the Boats?" (Gambogi); "Am Ersten Tag des Maien" (Von Fielitz), "In Blossom Time" (Needham), "Where Poppies Grow" (Florence N. Barbour), "At Parting" (Neidinger). Mrs. Barbour is a talented composer, a brilliant pianist and a sympathetic accompanist. Mrs. Wilson's flexible soprano is big in range and her temperament enables her to express with absolute fidelity the sentiment of a song. She is a favorite pupil of Ad. Foerster, of Pittsburgh. Mrs. Wilson is the solo soprano of St. Peter's Church. It is a matter of regret that Mrs. Hooker, who has been her associate in the same choir, has accepted a position in the Third Presbyterian Church. Both of these artists are valued members of the Tuesday Musicales, of Rochester.

Mrs. Hooker possesses a voice of rare quality, a mezzo-contralto. She sings impressively, with a depth of religious fervor most convincing. Before coming to Buffalo the Recitalists gave two concerts at the home of Mrs. Chauncey Woodworth, East avenue. The programs offered included many fine songs not given here, for the Recitalists have a very extensive repertory, and their versatility makes their work very popular. The wish has been expressed that the Recitalists might be heard in Buffalo very soon and very often. VIRGINIA KEENE.

BALTIMORE ORATORIO SOCIETY.

BALTIMORE, Md., April 6, 1906.

When the Baltimore Oratorio Society was in its second year, it was selected, out of all the singing societies in the United States, to unite with old societies of Boston and Philadelphia, in giving one of the greatest music festivals of the time in New York. And this by a no less eminent musical authority than Theodore Thomas. The delight and pride of the founder, Otto Sutro, its membership, composed of the best people of Baltimore, its officers, were shared by every citizen in the place, and gave to the society an impetus in worth and fame that has never been lost.

Today, upon the eve of a celebration of its twenty-fifth birthday, the society is given a second invitation scarcely less flattering, namely, to go to Annapolis on the 24th of this month to furnish the musical part of the international ceremony of interment of one of the Republic's noblest heroes, Paul Jones.

The ardent, devoted and generous founder has passed out of leadership, so has the eminent conductor, Mr. Frincke. New officers are here, largely new membership, but the spirit of the past is here, giving that zeal and enthusiasm which are earnest of all the other qualities, giving also the sense of responsibility in maintaining its high standard, and ability to work, sacrifice, and endure, to that end.

George T. M. Gibson, one of Baltimore's sons, of whom, as citizen, she has reason to be proud, and who has crowned this citizenship with another laurel won for devotion to its musical interests, was honored by the Governor of the State with the commission to provide suitable music for the patriotic occasion of the 24th. This merited compliment was scarcely accepted when it was, with full heart, passed over to the Oratorio Society, to be added to the wreath of honor of its jubilee, its birthday celebration of a full quarter of a century spent in production of all that is highest and best in musical composition.

To Joseph Pache, the present conductor and for the past twelve years, director of this noble musical activity, was given the commission to arrange the program for the Annapolis event. The following will be the program:

Speech by President Roosevelt. The "Star Spangled Banner," by the Oratorio Society. Speech by the French

Ambassador, Jusserand. "The Marseillaise." Speech by General Porter. A chorus from the oratorio of "Samson," recently given by the Oratorio Society. Speech by Governor Warfield, of Maryland. "How Sleep the Brave," and "Maryland, My Maryland," by the Society.

Three hundred and fifty members will unite in this tribute to national honor. This event of such signal import, coming on the eve of the twenty-fifth jubilee, so similar in honor to that which stirred the city in its behalf, when but an infant, gives an added stimulus to the feeling of the community in regard to this, its best and noblest musical organization.

The membership of the society is bone of bone and flesh of the Baltimore citizens. The benefit accruing to these musically, and to the community through influence, both centre in and circle around Baltimore's public. To their share now falls the responsibility of recognition and appreciation. This they can do in no way as by their presence at the jubilee celebration of the Baltimore Oratorio Society. Each one should feel personally this responsibility, and make every effort to keep the date of April 26 clear for the Oratorio Society. Such token of respect for themselves, for music, and for their neighbors and friends as members will not be again asked till twenty-five years have rolled away. All minor duty, pleasure, care, or engagement, must surely wait upon this splendid occasion.

A remarkable program has been arranged. It will include a novel and attractive composition by one of America's own composers, in addition to gems from the great masters. The chorus is in fine degree of culture. Eminent soloists will assist. Director Pache is stirred by the occasion, as are all others. A great treat is in store for Baltimoreans. Let nothing interfere with the date. April 26, on return of the society from Annapolis, where it has performed one of the proudest of musical functions, under the patronage of the Government, by request of the Governor, and enjoyed by the President of the United States and dignitaries of this country and of France, assembled.

Let us all rise to give the Baltimore Oratorio Society an impetus that shall send it bounding down the coming quarter of a century of musical usefulness with rejoicing. F. E. T.

Carl Recitals East and West.

William C. Carl has been engaged to play an organ concert before the New York State Teachers' Association at their convention in Geneva, N. Y., and to preside at a Round Table discussion on "The Development of Organ Technic." Next week Mr. Carl will leave for the West, and on his return he will fill engagements in Brattleboro, Vt., and Ridgewood, N. J. At the Guilman Organ School the Easter vacation will occur next week, and active preparations are being made for the commencement season in June. Dr. Howard Duffield will continue his interesting course of lectures on "Hymnology," and Clement R. Gale will give the remaining lectures on "Boy Choir Training," after which Gustav Schlette will instruct the class in organ tuning and repairing. A students' recital will be given tomorrow afternoon under the direction of Mr. Carl.

College of Music Faculty Concert.

A chamber music evening, the last of the series, was given by members of the teaching staff of the New York College of Music, Carl Hein and August Fraemcke, directors, April 5, in the hall of the institution, assisted by Emil Fischer, basso. August Fraemcke, pianist; Hjalmar von Dameck, violinist, and William Ebann, cellist, opened the interesting program with Beethoven's trio, op. 11, closing it with Tchaikowsky's trio in A minor, op. 50. These masterworks, played by master musicians, were listened to with closest attention. Herr Fischer sang songs by Loewe, Schubert and Fischer. The junior class unite in a concert tonight (Wednesday).

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GREATER NEW YORK.

NEW YORK, April 9, 1906.

Paul Dufault's song recital, Lillian Apel at the piano, at Knabe Hall, last Thursday, attracted an audience of good size. Admirers of the French-American tenor heard him sing twenty-one songs, divided into five groups, of which three groups were sung in French, the rest in English. Mr. Dufault's voice is true, expressive, and he never strains; the lyric qualities were well to the fore in most of the songs, though some of them showed the true dramatic spirit, especially Mehul's aria, from "Joseph in Egypt." Lovely in its grace was Lecocq's song from "Mme. Angot," and the audience redemanded d'Hardelot's "Because." "La Vivandiere," with its saucy refrain, closed the program, with the encore, "La Violetta." Of three songs by American composers (Foote, Lang and Kate Stella Burr), the latter's "Under the Rose" pleased greatly. Miss Apel played beautiful accompaniments.

The Marum Quartet's fifth and last concert of the season, at Cooper Union Hall, brought a quartet, op. 26, for piano, violin, viola and 'cello, played by the quartet and Herman Epstein, pianist; two short pieces, lively and original, by Iwanow, for strings, and Mozart's clarinet quartet, Herman Levy playing the clarinet. This was a program of such variety that the audience, of good size, was particularly attentive. The light hearted music of Mozart was perhaps most appreciated. These concerts will be continued next season.

Music, as taught by Peter W. Dykema and assistants at the Ethical Culture School, Sixty-third street and Central Park West, is something vastly different from the ordinary. Saturday last the following was given, "To show some phases of the music work," as the program modestly said:

Songs by Primary Chorus—

Good Morrow, Little Rosebud.

Little Cocksparrow.

Come, Little Leaves.

Indian Music, by Grade II.

Original Songs—

A Pilgrim Song, with some account of its development, by Grade VI.

Individual and Class Songs, by Grades I to IV.

Music of Chivalry, by Grade V—

March, from Gade's Crusaders.

Original Class Song, A Call To Arms, with the story of how it was made.

The Minuet, by Grade VII, as given by Grade VII at the Patriots' Day Festival.

Haydn's Kindersymphonie, with explanations, by Class Alpha.

All the classes sang well, with prompt attack and clear enunciation. The way the original class songs were made up, both poetry and music, was shown, and behind it all one could see that the main motive was mind, to think and reason, as well as feel. The original class song is the most valuable educational feature of the music course. The gymnasium was crowded, Dr. Felix Adler an interested observer, and Mr. Dykema may well feel proud of the results obtained, and of the noticeable fact that all the children sang as if they would do almost anything for him.

A concert at the Professional Woman's League, Belle

King Mackenzie, chairman, on the "Literary Day," April 2, had as participants Edith C. Milligan, pianist, who played with great brilliancy pieces by Chopin, and a transcription by Eyler, of the "Blue Danube Waltz"; Christine Adler, contralto, whose low tones were much admired in songs by Edwards, Taylor, Gounod and Franz; Hjalmar Clauson, baritone, who has a fine voice, of sonority and good quality; Rudolf Jacobs, violinist, who plays well, and General Horatio C. King, who read original war poems.

Under the direction of Marie Kieckhoefer, there was a concert at Madison Square Church House, members of the Amateur Concert Club contributing, April 3, when the following took part: Mrs. Benjamin Thaw, Mrs. John H. Hammond, sopranos; Mrs. Trenor Park, violinist; Gertrude Parsons, soprano, and Christine V. Baker, bells. Mrs. Thaw's singing of Neidlinger's "The Robin," and Cowen's "The Swallows," gave much pleasure, for she has a sweet and very expressive voice. The last number was Del Riego's "O, Dry Those Tears," sung by Mrs. Thaw, with 'cello obligato by Miss Kieckhoefer, and this, too, was very effective.

Emma Carroll, soprano, gave an informal musicale at the Powers-Hoeck studios April 7, singing modern songs in English and French, and new songs by Mary Turner Salter. Susan Douglas Edson, mezzo soprano; Arpad Rado, violinist, and Theodor Hoeck, pianist, contributed pieces. Flora MacDonald played accompaniments. The studios were crowded.

J. Warren Andrews gave his fifth and last organ recital at the Church of the Divine Paternity last Thursday, playing these pieces:

St. Ann's Fugue.....Bach

Prayer in G flat.....Lemaigre

March, from The Prophet.....Meyerbeer

Fugue in G minor.....Bach

Toccata in G.....Dubois

O Sanctissima.....Lux

Florence Fiske, alto; John Young, tenor, and Estelle Harris, soprano, contributed the vocal numbers. The coming Sunday evening, Bullard's, "The Resurrection," is to be sung by the choir, preceded by a fifteen minute organ prelude.

Walter C. Gale played pieces by Bach, King Hall, Saint-Saëns, Handel, Rheinberger, Widor and Wagner at his fifth organ recital, April 3, and gives the last of the series April 10.

A press comment on Albert von Doenhoff's annual piano recital was as follows:

Albert von Doenhoff was heard last night at Mendelssohn Hall in a short piano recital, consisting of eight well selected numbers by Schumann, Chopin, Rubinstein and Strauss-Tausig. * * *

The Chopin part of the program was given with much intelligence and a due appreciation of the poetic spirit of the music. There were touches of dramatic force in the polonaise in A flat major, and the berceuse left little to be desired in execution and touch. * * *

Rubinstein's staccato etude and barcarolle in G major were well within Mr. Doenhoff's power.—Evening Telegram.

Carl Venth's lecture, with stereopticon views, on "Norway," at the National Arts Club, with some of the peasant music, as played on the Hardanger fiddle, repeated, with

piano accompaniment, by Mr. and Mrs. Venth, on the evening of April 7, was most enjoyable. The views are beautiful, the music original and the talk bright.

At Thomson Memorial Chapel, Williams College, Summer Salter played this program, March 27:

Fantaisie in G minor.....J. S. Bach

Chorale, Herzlich thut mich verlangen.....J. S. Bach

Allegretto in B minor.....Guilmant

Marche Funebre et Chant Seraphique.....Guilmant

Romanze, O du mein holder Abendstern (Tannhäuser).....Wagner

John Bright Lord.

Andante con moto, Unfinished Symphony.....Schubert

The Answer.....Wolstenholme

Fantaisie on Themes from Oberon.....Von Weber

Florence Mosher gave a piano recital in Portland, Me., last month, and next day the Daily Argus said:

Miss Mosher is a pianist of distinction, admirably equipped in the matter of technic, and revealing the temperamental qualities that differentiate the artist from the performer. Her program was attractive as illustrating the music of Poland. She played with finish of style and sympathetic expressiveness of interpretation that were wholly delightful. Notably fine was her rendering of the melancholy "Dumka" song, and her Chopin numbers were highly satisfying and enjoyable. In the closing polonaise by Paderewski, Miss Mosher was at her best, and her best means much in musical interpretation. The audience was large and appreciative.

March 30 Irwin E. Hassell was piano soloist at a concert at the Baptist Temple of Brooklyn. His playing was heard with expressions of enthusiasm, the audience giving tokens of unusual admiration for his superior interpretation.

Harry L. Reed, tenor, and Mrs. Reed, contralto, are unusually good singers. Members of Pilgrim Congregational Church Choir, together with Arthur King Barnes, baritone, for the past year. Mr. Reed leaves there May 1 to become solo tenor at the Church of the Heavenly Rest, J. Christopher Marks, organist. The writer recently heard these three artists in church and operatic solos and has formed a high opinion of their abilities.

"Baby Lorraine," the remarkable child who sings the coloratura repertory, pupil of Carl L. Praeger, sang recently for an invited company. On all sides surprise was expressed that the child should have a voice of such strength and sustained power. She sang the "Jewel Song" with high C's and high F's, and the obligato soprano of Rossini's "Inflammatus." To produce such results Mr. Praeger must have spent many hours in patient teaching, but the child's ear is so acute, her memory so true, that she learns easily. Honor is due him, however, and Lorraine does him great credit.

Eleanor Everest Freer, whose songs have been sung here by Bispham, Mme. Marx and others, was represented on a song recital program, given by David Grosch, bass baritone, at Bush Temple of Music, Chicago, Ill., March 30. He sang "Cherry Ripe" and "When Is Life's Youth," and afterward the singer told Director Bradley he thought the Freer songs unquestionably the best produced by any American woman.

The Ray Self Voice Placer is a device invented by a prominent singer to enable any singer to concentrate thought to the matter. It fits lightly on the jaw, keeps the mouth easily in the correct position, and inquiry as to its practicability is best answered by the reply of the inventor, "Try it for yourself." So confident is he of attaining results that he offers to show it and demonstrate its worth to anyone calling at 325 West Thirty-fourth street, the Ray studio, where particulars may be obtained by mail also.

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churches: The Brick Presbyterian Church, Mount Morris Baptist Church and Calvary M. E. Church.

Evelyn Dutton Fogg, contralto, has been engaged for the choir of the West End Presbyterian Church. This completes the personnel of this choir, which will be one of the best in Manhattan, viz.: Katharine Heath, soprano; Evelyn D. Fogg, alto; William R. Wheeler (a newcomer, of Rochester, N. Y.), tenor, and Percy Hemus, bass; Albert J. Holden, organist. Elizabeth Olshausen, soprano, has signed a contract with Savage for five years, to sing leading parts. Both these young women are pupils of Sally Frothingham Akers.

Sergius I. Mandell, the violinist and teacher, has removed his residence-studio to 1469 Lexington avenue. His concert takes place at Knabe Hall, Saturday evening, April 21, assisted by Miss Edwards, soprano. Works produced will be by Wieniawski, Sarasate, Vieuxtemps, Saint-Saëns, De Beriot and Mozart.

Tonight, Wednesday, April 11, at 8.30 o'clock, Leopold Stokowski's third organ recital takes place at St. Bartholomew's P. E. Church, Forty-fourth street and Madison avenue, the organist playing Handel's "Largo," Bach's "Giant Fugue," and the choir will assist in singing Stainer's "The Crucifixion."

Tuesday evening next, April 17, Emma A. Dambmann gives a concert at Aeolian Hall, assisted by the following artists: Ruth Anderson Reohr, violinist; Dr. Franklin D. Lawson, tenor; James F. Nunò, bass, and Rudolph E. Reuter, pianist.

Albert Von Doenhoff Recital.

Albert Von Doenhoff, a young pianist of excellent local reputation, former pupil of Rafael Joseffy, gave a recital at Mendelssohn Hall on Wednesday evening, April 4, before a large and enthusiastic audience, and played the following taxing and well constructed program:

Etudes Symphoniques Schumann
Ballade, A flat major Chopin
Three Etudes, op. 25, Nos. 1, 2, 7 Chopin
Berceuse Chopin
Polonaise, op. 53, A flat major Chopin
Staccato Etude Rubinstein
Barcarolle, G major Rubinstein
Man lebt nur einmal Strauss-Tausig

Doenhoff has grown decidedly in artistic stature since his last public appearance in New York, and his technic also may now be considered more than adequate to meet the standard of the modern concert virtuoso. The Schumann number revealed true poetical insight, tempered with refined musicianship and spiced with inspiring bravura in the rousing finale. As a Chopin player, too, Doenhoff revealed rare talent, and delighted his hearers with his soulful and sympathetic tone, his unfailing musicianship and his accurate technic, used always as the legitimate means to an artistic end. The berceuse was a beautiful bit of leggiero piano playing, full of sentiment and color, and the polonaise had all the zeal and rhythm which this music needs—music that suggests "cannon buried in flowers" as a fanciful European commentator once said. The virtuoso pieces that ended the program resolved themselves into a brilliant pyrotechnical exhibition of high order, and the pleased hearers showered their applause so liberally on the player that he was forced to respond with an encore, and probably with several more after the present reviewer left the hall. Doenhoff is an artist of exceptional ability, and should win a fixed place for himself among the best of our younger American recital pianists.

Better Than "Parsifal."

That Henry W. Savage's performance of "The Valkyrie" exceeds in excellence the wonderful performances of "Parsifal" given last season is borne out by the following clipping:

"In smoothness and finish it may be justly placed ahead of some of the best performances of 'Parsifal' last year. The artists were all at their best and seemed imbued with a spirit of sincerity and earnestness.

"Elliott Schenck conducted the long and arduous work in a masterly style, exhibiting an authority and grasp of the opera which gave security and repose to the audience."

DR. OTTO NEITZEL COMING.

It is only necessary to reproduce an article which is printed in Music and Musicians, a paper published by the John Church Company, of America and Europe, to read the latest item of musical news affecting both Europe and America, namely, the engagement for this country of Dr. Otto Neitzel, for next season.

Dr. Neitzel is probably the greatest living musical encyclopaedia. He is a combination of virtuoso, technician, theoretical authority, bibliograph, musical mentor, academician, peripatetic and master mind of music generally and a pianist of marvelous ability and an interpreter of wonderful versatility.

We permit the article from the paper mentioned above to be reproduced here, awaiting further information in reference to his advent in this country next season:



DR. OTTO NEITZEL.

Dr. Otto Neitzel, the individual embodiment of the "Supreme Court" in all matters musical, is coming to the United States.

We may ponder dusty tomes in well nigh fruitless endeavor to verify our opinion on a mooted question, but how rarely may we drink from the fountain head, living words of erudition imbued with an authority beyond which there is no appeal. There is not other name which at the present day stands so celebrated and so universally acclaimed as the apotheosis of all learning in the field of music as that of Dr. Otto Neitzel.

Born in Falkenburg, Pomerania, July 6, 1852, he was first a pupil of Kullak's Academy in Berlin. We also see him studying at the University where, in 1875, he received the degree of Doctor of Philosophy. Shortly thereafter his renown as a pianist having gone abroad, he undertook a wonderfully successful concert tour with Pauline Luca and Sarasate. In 1878 his ability as a conductor and interpreter of music was recognized in obtaining for him the coveted post of conductor of the "Musikverein" at Straassburg, where also he conducted for the two following years in the City Theatre. Then, until 1885, he taught at the Moscow Conservatory, and thereafter at the Cologne Conservatory.

Since 1887 he has been critic for Kölnische Zeitung. His operas, "Angela" (produced at Halle in 1887), "Dido" (at Weimar, 1888, of which Dr. Neitzel wrote both text and music) and "Der alte Dessauer" (first given at Wiesbaden, 1889), have all met with more than fair success. He has also published a "Führer durch die Oper" in three volumes.

That Dr. Neitzel is a pianist of the highest merit one has but to read the daily foreign press notices, wherein his name is also coupled with the greatest musical organizations.

One critic says: "Dr. Neitzel's lecture recitals seem to have succeeded in instructing not only the babes in musical knowledge, but also the gray haired elders and expounders of the law themselves. His piano playing is of the highest order."

Das Kleine Journal says: "On this occasion he again revealed himself to be a master on his instrument, an artist who combines with surpassing technical perfection extraordinary intelligence and mental power."

Still another: "A man of universal education and universal powers."

"His terseness of apt phrase."

Dresden Nachrichten: "Dr. Neitzel achieved quite unusual distinction at the concert of the Dresden Court Orchestra, given in the presence of the King. He succeeded in playing so much to the taste of the Dresden public that he even dared to coolly break through the strict rule of these concerts—at which no encores are permitted—by giving Chopin as an encore. The King, who, with the court, had already withdrawn, turned back in order to hear the encore."

Hamburger Nachrichten: "Brilliant virtuosity, fine style, penetrating artistic intelligence and poetry. A strong equipment! The

Bach fugue diffused a new light over Neitzel's analytical genius. The exactness of his phrasing, the astonishing plasticity with which he represented the thematic order of the gigantic fugue reminded one of Hans von Bülow. In Liszt's B minor ballade Neitzel exhibited a virtuosity of such splendor that he can be rivalled only by the most brilliant pianists of our time."

These are but a few chosen at random from hundreds of encomiums bestowed upon Dr. Neitzel by the greatest critics of Europe. While in the United States it is expected that he will deliver these lecture recitals throughout the country, and because of his unlimited versatility it is believed that he will be able to submit to the choice of his hearers and present for their edification any one of the multifarious subjects within the domain of music.

Witherspoon in Minnesota and Ohio.

More newspaper tributes to Herbert Witherspoon from Minneapolis, Duluth and Cleveland will be read with interest by the admirers of this popular basso:

Herbert Witherspoon, America's most popular basso, assisted Mr. Eddy in making the concert one of the season's most delightful musical events. Mr. Witherspoon's clarion voice was never in better condition than last evening. His perfect and almost dainty control over its tremendous powers sets him apart in the ranks of vocalists, and renders his singing not only a perfect delight, but a unique pleasure. His program was as happily chosen as Mr. Eddy's, ranging from "O tu Palermo," from Verdi's "Sicilian Vespers," to the tender and simple English ballad, "Meet Me by Moonlight Alone," and the characteristic old Irish folksong, "Black Sheela." Mr. Witherspoon is an artist in his finger tips, with a wonderful voice not quite paralleled by any present singer, and unexcelled certainty of poise and resource.—Minneapolis Tribune.

Herbert Witherspoon was in splendid voice, and sang with an abandon and yet an artistry that was very grateful. He has a smooth, basso cantante voice of sufficient power and so admirably placed that it completely filled the vast auditorium. His enunciation was perfect, and his control over the upper registers of the voice was wonderful, especially in the pianissimo effects he secures. The old English ballad, "Meet Me by Moonlight Alone," although interesting only as an example of the musical composition of the period, was exquisitely rendered, and the last verse had to be repeated.—Minneapolis Journal.

Mr. Witherspoon's program opened with Verdi's aria, "O tu Palermo," regarded as the finest aria for the bass voice, and through his entire program, to the exquisitely sung old English, Irish and Scotch folksongs, his singing was a delight. His voice is musical at all times, and besides satisfying the intellectual need of the serious students, he sings with a warmth that appeals to every hearer. He sang "Droop Not, Young Lover," by Handel; two Schubert numbers, "Gruppe aus dem Tartarus," a wonderful tone picture which is seldom sung and which was splendidly presented last evening, and the other number was "Der Alpenjäger." His next number was exquisitely sung, "Helle Nacht," by Hans Herman, and in the sustained and gentle passages of which the song is made the art of the singer was in no greater evidence during the evening. He repeated the number after insistent applause. "The Three Comrades," by Hans Herman; "I Know a Lovely Garden," by D'Hardelot; "Forever and a Day," by Mack; "Mother o' Mine," by Tours; "Madrigal," by Thome; "Si tu le Voulais," by Tosti, and Bizet's "La jolie Fille de Perth" were his other numbers, aside from the closing group of old songs. The folksongs of the British Isles were sung with perfect simplicity that they require to make their telling appeal, and which requires the most finished art to be sung as they were last evening by Mr. Witherspoon. From the old English love song, "Meet Me by Moonlight Alone," to the old Scotch "Scots Wha Hae," which was sung with a stirring vigor that would make every Scotsman in town face twenty such storms as last night's to hear it so sung, which closed the formal program, this portion of the program was a perfect delight. Mr. Witherspoon's accompanist was Katherine Hoffman, of St. Paul, and her support of the singer was sympathetic and artistic.—Duluth Herald.

Herbert Witherspoon, basso, of New York and most of the rest of the civilized world, may have Duluth. He came, saw, and conquered a small portion of it last night at Pilgrim Congregational Church, when he gave a recital under the auspices of the Malinee Musicale. Herbert Witherspoon has a bass voice, according to his press agent, but it has a remarkable range, and he seemed to be singing, always, in a higher key than he really is. He has some beautiful high tones and powerful, sympathetic low tones, while even a novice must be struck by his faultless technic and definite enunciation. His program was varied and exciting. From the opening number, Verdi's aria, "O tu Palermo," to the closing Scotch song, "Scots Wha Hae," he demanded of it versatility, strength, sweetness and appeal, and it never failed him. From the spectacular "Gruppe aus dem Tartarus," through the powerful "Three Comrades," by Herman, to the tender, infinite longing of the final note of D'Hardelot's "I Know a Lovely Garden," he relied upon the training and natural beauty of his voice, and at each point of dependence it met the demand.—Duluth News-Tribune.

Mr. Witherspoon's performance was equal to his masterly rendition of the role of Satan in "The Heavtides" last year. He is a great artist, and one wishes he would desert the concert platform for the operatic stage. He has all the dramatic requirements and is one of the most intelligent of contemporary American singers. Mr. Witherspoon has sung here on several occasions and has given such eminent satisfaction that it seems about time to bring him as soloist with the orchestra.—Cleveland News.

ALEXANDER PETSCHNIKOFF

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CINCINNATI.

CINCINNATI, April 7, 1906.

The symphony season closed with a Wagner program yesterday afternoon and tonight in Music Hall. Mr. Van der Stucken began almost from the very beginning with the "Rienzi" overture. Next came the prelude to "Lohengrin." In the second grouping were the "Albumblatt," an orchestral transcription of perhaps the only piano composition Wagner ever wrote, and the "Tannhäuser" overture. The third grouping presented the overture to "The Flying Dutchman" and the "Love Song" from "Walküre," with Ben Davies as the soloist. The trinity in the final bouquet was the "Siegfried Idyl," "Siegfried's Rhine Journey" and the "Kaisermarsch."

Mr. Van der Stucken was particularly happy in his conception and interpretation of these numbers. The "Tannhäuser" and "The Flying Dutchman" overtures were given with powerful crescendos and contrasts. The "Kaisermarsch" made up a jubilant, triumphant close—an embodiment of the German national spirit, as Wagner intended it to be. Ben Davies, the Welsh tenor, renewed acquaintances in a hall where, on festival occasions, he had won many triumphs. He is eminently a singer of the English school, possessing all its simplicity of style, genuineness and breadth.

The Chevalier Pier A. Tirindelli, of the Cincinnati Conservatory of Music faculty, on Thursday received a pressing invitation from the European managements to conduct the coming symphony concerts—three in Venice and two in Milan. Mr. Tirindelli, while appreciating the high honor conferred upon him, was obliged to decline the invitations, as his multitudinous duties of teaching at the Cincinnati Conservatory will occupy all his time, and more, too, if he could spare it. Mr. Tirindelli is a success as a musician-composer, violinist, teacher and a gentleman.

Mazie Homan, who recently gave her farewell testimonial concert at the Grand Opera House with the Cincinnati Symphony Orchestra, under the direction of Mr. Van der Stucken, is a child and product of the Cincinnati Conservatory of Music. For the past three years she has studied under Douglas Boxall, the distinguished English pianist, at the Conservatory. After the concert she returned to her studies under him and will remain with him until her departure for Europe in June. She expects to remain abroad for three years.

Ethel Irwin, soprano, a product of Tecla Vigna's training at the College of Music, recently sang with distinguished success at the Indiana Teachers' Convention in Tomlinson Hall, Indianapolis. In regard to her singing a critic writes: "From the applause that greeted Ethel Irwin, of Brookville, Ind., when she came on the stage for her number of the program, it was evident that she was a known quantity to the teachers. Singing first Gomez's 'Il Guarany,' she brought into subjection that part of the audience that was not hers from the start, and Miss Irwin was compelled to respond to an encore. This encore—Hawley's 'Spring Song,' was enjoyed by the audience fully as much as the first selection. Miss Irwin has a pleasing presence, and her

clear and beautiful voice, dramatic style and artistic cultivation made her singing a delight."

Four migrations from the College of Music have been announced. They represent the following: Tecla Vigna, who will be associated with the Flowers' Academy; Hans Seitz, who has accepted a prominent position East; Brahman van den Berg, who will teach in New York and concertize, and Dr. N. J. Elsenheimer, who goes to Chicago to fill a responsible position in the new conservatory.

A remarkable close was made of the College Chorus and Orchestra concerts Tuesday evening, April 3, in Music Hall, which was filled to its capacity. The chorus, under the direction of Dr. N. J. Elsenheimer, reviewed a season's work, with the achievement of which it may feel proud. The "Twenty-third Psalm," of Schubert, given with orchestra and organ accompaniment, struck an exalted degree of finish and inspiration. The Elgar part songs, "The Snow" and "Fly, Singing Bird, Fly," were crisp and vital with innate character, the alto background of the former being prominent and the latter pulsating with a joyous mood. Quality was dominant in all the singing, particularly in the Rheinberger à capella, "Bright Stars Are Shining in Heaven," and Schumann's "Wreath Ye the Ships," from "Paradise and Peri." The orchestra displayed a high example of its training under the direction of José Marien, the selections from Schumann's "Kinderszenen" being given with splendid buoyancy and fidelity. A touch of the genuinely pathetic was felt in the orchestra's reading of Massenet's "Elegie," in which Nina Dabe Parker played the cello solo beautifully, with the subtlest of shading.

Perhaps the most prominent feature of the concert was the presentation by Albino Gorno of his advanced pupil, Emma Beiser, in the Liszt concerto, E flat. The arrangement for three pianos was quite effective and scholarly. Miss Beiser played it with fine understanding, finish and a large degree of brilliancy, the thorough foundation of musicianship being conspicuously in evidence. She was called out by the audience several times.

Another feature of note was the singing of Helen Brown, who was presented by Hans Seitz in "Dich theure Halle." Miss Brown showed a voice of uncommonly musical quality, and put considerable dramatic expression into the aria. Mr. Seitz conducted this aria, given with orchestra, and a duet from the "Marriage of Figaro," sung by two of his pupils, Grace Copfmann and Helen Brown, with a lovely blending of the voices.

A veritable triumph was scored by the sturdy little Florence Hardeman in the ballade and polonaise, by Vieuxtemps, which she played with dash, temperament and, at times, brilliancy. She is a violinist of much promise.

Romeo Frick, a graduate of the Cincinnati Conservatory of Music, who for several years has been setting the musical standards high in his home city of Evansville, Ind., has branched out permanently into the leadership of a concert company which will make a transcontinental tour next season. He begins with Boston, October 29. Mr. Frick is one of the strongest baritones among the younger talent in the country, and has a mountain of push and energy.

J. A. HOMAN.

NEW PUBLICATIONS.

A new and enlarged edition of College Songs has just been issued by the Oliver Ditson Company, and it comprises 113 choice songs, making an unrivalled collection of popular selections, starting in with the "Drum Major of Schneider's Band" and ending with "My Lady." They are compiled by Henry Randall Waite, the well known editor of the "Carmina Collegensia," the "University Songs" and the "Student Life in Song." There should be a good demand for a publication of this kind, which appeals, essentially, to the joyful and hopeful nature of the young people.

New Study of Harmony.

It seems as if most books embracing the study of harmony are intentionally complicated with cumbersome explanations and incomprehensible idioms that make the study of that science a conflict between effort and inaccessibility instead of a plain appeal to intelligence. It is therefore gratifying to state that at last H. Weber has written a "Text Book for the Study of Harmony" which is direct and plain spoken, which exhibits no attempts at learning but demonstrates that one learned in harmony understands how to explain it, and which in its lucidity and simplicity of its address gives a clear and concise explanation of its laws and their application. It is after fundamental principles "free from extraneous matter," as the introduction says, and it removes the bugbear which the average student imagines lurks in its recesses. The best and choicest classical and romantic examples are used in illustrating and the text, and these and working examples are exceptionally clear and legible. The work deserves high commendation, and we accord it with pleasure. Carl Fischer, New York, is the publisher.

Mrs. Freer's Songs.

Eleanor Everest Freer has published four new songs (Wm. A. Kaun Company, Milwaukee), which will do much to enhance her already large reputation as a composer of melodic originality and skillful craftsmanship. A "Vagabond Song" is full of characteristic color and atmosphere. "Apparitions" catches exactly the shifting moods of the little Browning poem on which it is built. "The Ideal" is a song that will appeal especially to connoisseurs of harmonic subtleties. "A Constant Lover" is a delightful lyric, of delicately humorous flavor and deft workmanship. Altogether, this set of songs is a splendid realization of the promise displayed by Mrs. Freer when she first entered the field as a composer only several years ago.

From Amy Robie's Studio.

Amy Robie, the violinist, assisted at the piano by M. Georgie Blackman, played sonatas by Handel and Beethoven at the musicale in the Robie studio, Thursday afternoon, April 5. Miss Robie also played solos. The vocal numbers were given by the Lyric Trio, consisting of Eleanor C. Hill, Miss Blackman and Marietta Gains.

Jonas in Berlin.

(By Cable.)

BERLIN, April 9, 1906.

To The Musical Courier:

Alberto Jonás has completely captured Berlin. Third concert, with orchestra, brought him ovation. ABELL.

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INDIANAPOLIS.

INDIANAPOLIS, Ind., April 9, 1906.

The dates for the concerts of the Theodore Thomas Orchestra, arranged by the People's Concert Association, are April 16, evening, April 17, afternoon and April 17 evening. The proportions of Caleb Mills Hall, where the People's concerts are given, are excellent, and it is believed that the conditions for hearing will be better than ever before when this orchestra has visited this city. Stock will conduct and Emil Paur and Enrico Tramonti will be the soloists, the former playing at two concerts. An especially interesting number will be a concert overture, in E minor, by Edward Bailey Birge, director of music in the Indianapolis public schools. This work had its first performance in New Haven at the hands of Horatio Parker and his orchestra. Mr. Birge studied under Parker's guidance in the Yale school, from which he received his degree of Mus. Bac. The usual very large patronage is assured for these, the last of the People's concerts for this season. The season has been an immensely successful one, closing with the following programs of the Thomas Orchestra:

MONDAY EVENING, APRIL 16.

Soloist, Emil Paur.

Overture, Leonore, No. 3.....Beethoven
Symphony, No. 5, C minor, op. 67.....Beethoven
Concerto, for Piano, No. 1, E flat.....Liszt
Italian Serenade.....Wolf
Overture, Fantasia, Romeo and Juliet.....Tchaikowsky

TUESDAY AFTERNOON, APRIL 17, 3-30.

Soloist, Emil Paur.

Symphony, No. 4, Italian, A major, op. 90.....Mendelssohn
Rhapsody Espagnol, for Piano and Orchestra.....Busoni-Liszt
Overture, Liebesfrühling, op. 28.....George Schumann
Vorspiel, Lohengrin.....Wagner
Waldweben, from Siegfried.....Wagner
Symphonic Poem, No. 3, Les Preludes.....Liszt

TUESDAY EVENING, APRIL 17, 8.15.

Soloist, Enrico Tramonti.

Symphony, No. 5, E minor, op. 64.....Tchaikowsky
Concert Overture, in E minor.....E. B. Birge
Solo for Harp.....
Siegfried's Death, Music from Die Götterdämmerung.....Wagner
Ride of the Valkyries, from Die Walküre.....Wagner

Lulu Fisher, the soprano, who has but recently returned from a three years' course of voice study in Berlin, intends giving a recital in Indianapolis some time this spring and by so doing she will satisfy the desire of the many who have not heard her since her return. Miss Fisher is said by song lovers who have heard her in Berlin to have a clear and beautiful soprano. While abroad she had special drill in tone work of Fraulein Wilsnach, diction with Frau Professor Quast-Hiller, also with Katharine Hoffmann, an assistant to Fraulein Wilsnach, repertory with Herr Coenraad V. Bos, and some general lessons from Lamperti.

Miss Fisher intends doing church and concert work, besides some teaching, and is enthusiastic over her art.

One of the members of Savage Opera Company, singing here next week, is a pupil of John L. Geiger, receiving his entire training from this Indianapolis teacher.

The first division of Nannie Love's large voice and piano class recently gave this spring program at the Commercial Club in Muncie:

"Barcarolle" (Gounod), "Protestations" (Norris), "Poème Eroïque" (Grieg), "Irish Ballad" (Lang), "Damon" (Stange), "Harmonious Blacksmith" (Handel), "Pipes of Pan" (Elgar), "Were I a Star" (Hawley), "Dream of Love" (Liszt), "Ballata" (Roberto di Diavolo), "Irish Love Song" (Foote).

At a concert given on the 3d inst., Charles Schultze played most ably Chopin's "Berceuse" and study, op. 25, No. 9, besides an organ solo. Elmer Benham, although a young musician, played a number from Simons with much merit. His tones were pure and well sustained. He is a pupil of Leslie Peck, cornetist. Josephine Sims played two pieces beautifully. She bows surprisingly well, and shows much ability. She is a pupil of Ferdinand Schaefer, of the Indianapolis Conservatory of Music. William Voris, one of Mr. Geiger's pupils, sang an old English song, which

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was met with enthusiasm. Mr. Schultze played the accompaniments most admirably.

On account of a conflict in the dates of Mme. Nordica, whose engagement with the Apollo Club of Muncie has been the event of paramount interest to not only Muncie, but likewise the surrounding country, the concert has been postponed to the evening of May 4, and for a matinee on May 5. This additional engagement will afford all an opportunity of hearing Mme. Nordica in one of her greatest programs, as the seats for the evening concert have long since been sold out.

Madame Mantelli, formerly of the Metropolitan Opera House, was heard in Frankfort (Ind.) last week, "Il Trovatore," "Faust" and "La Favorita" being the three operas in which this gifted singer appeared, and likewise is known in the chief cities of the world as presenting with exceptional beauty and excellence. Madame Noldi, who sings the Nordica roles, also did highly professional work. Frankfort is to be congratulated on having so musical an organization as Madame Mantelli and her company. Both Madame Mantelli and Madame Noldi were entertained while in Frankfort by Mrs. Charles Foster, the president of the Matinee Musicale.

An item of musical interest to Indianapolis is clipped from a local daily. It reads thus:

The Morris Street Methodist Episcopal Church has opened what is said to be the first school for church music in the State, largely through the efforts of its pastor, Rev. Charles W. Crook, and the church officials. Miss Fidelia A. Lester has been appointed dean of the school, which will be enlarged as necessity arises.

The course in church music includes elementary study in time, tune and pitch, musical dictation and solfeggio; study of major chords and scales, and study of vowel sounds. In the second period there is included transposition, theory, hymnology; adaptation of music to definite subjects, purposes and occasions, and choral study. The third period includes solfeggio; study of the Gregorian chanting and cathedral services; training of boys' choirs; English church composers; training of choirs; congregational singing, and study of anthems and masses.

George Wilson, manager of the Pittsburgh Orchestra, was in the city last week.

Edward Taylor's announcement of the forthcoming production of "Elijah," on May 16, by the Roberts Park Choral Society at the church is attended with widespread interest, inasmuch as the following artists will appear: Genevieve Clark Wilson (Chicago), soprano; Mrs. Thomas C. Whallon (Indianapolis), contralto; Orville Harrold (Muncie), tenor; William Harper (New York), basso.

All of these singers are anticipated here, and as two of them, Mrs. Wilson and Mr. Harrold, may not be heard for some time to come, as both of them soon locate temporarily in Canada and Europe respectively, the opportunity afforded all should be taken advantage of. Mr. Taylor also announces that the Choral Society of Terre Haute, of which he is director, will produce this same oratorio on the evening of May 15. The chorus has one hundred voices. The Roberts Park chorus numbers one hundred and fifty, and all who have heard their work attest the fact that they, as well as their director, are a credit to this city.

Flora M. Hunter, one of the faculty of the Metropolitan School of Music, leaves the latter part of June for Paris, where she has a daughter studying piano.

WYLYA BLANCHE HUDSON.

PROVIDENCE.

PROVIDENCE, R. I., April 7, 1906.

An interesting song recital was given at the "Eloise" last Friday evening, by Geneva Holmes Jeffers, soprano, assisted by Albert T. Foster, violinist; Frank A. Raia, harpist, and Harriet Mansir, pianist. Miss Jeffers is the possessor of a clear, well balanced voice, of excellent timbre, and the large audience, composed of her friends and local musicians, heartily applauded each number.

The Boston Symphony Quartet, assisted by Olga Samarroff, pianist, gave a concert in Memorial Hall, last Tuesday evening. The concert was managed by the Providence Musical Association, who, under the capable and energetic direction of Lucy H. Miller, has done so much during the past two seasons to convert the Providence people to good music, but they do not respond in a very gratifying manner, and it is no doubt discouraging at times to the association to bring artists of international reputation here, at a heavy expense, to play or sing to half filled houses, but their determined effort in this direction, although it is uphill work, must eventually bear fruit.

On March 31 the pupils of Emma A. Schott, assisted by Mary E. Baker, pianist, gave a creditable musicale at Miss Schott's studio, in the Butler Exchange Building. Those participating in the program were: Anna L. Tripp, Alice Gilbert, Clara Hess, Ethel Goodenough, Mabel Kelleher and Elsie Goff. The musicale was a pronounced success, and the singing of the pupils reflected considerable credit upon the painstaking efforts of their teacher.

Lucy Anne Allen, soprano, has been engaged as soloist for the Ein-Klang concert, to be given here shortly after Easter. Among Miss Allen's numerous engagements this season is the solo work in "Elijah," to be given in Symphony Hall, Boston, April 22.

FRANKLIN WOOD.

Spencer and Jahn Praised.

The Oratorio Society's recent performance of "Samson and Delilah" brought Janet Spencer warm praise on all sides, baritone E. A. Jahn coming in for his share. Quoting the Evening Telegram:

Of the soloists Miss Spencer was the sole artist of distinction. Her performance was smooth, adequate and dramatic. So was the short scene of Mr. Jahn.

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PHILADELPHIA.

PHILADELPHIA, April 7, 1906.

The song recital by Nicholas Douty at Griffith Hall, April 4, was one of the most artistic events of the season. Mr. Douty has a sympathetic tenor voice, flexible and penetrative. He has the special gift of delivery, making each song a real narrative. The program follows:

Why Should I Wander?	Schumann
Two Venetian Songs	Schumann
The Hussar! A Cheer!	Schumann
Margrets	Jensen
The Odalisque	Grieg
Mist	René Lenormand
The Shadow of Trees	Debussy
Green	Debussy
The Merry-Go-Around	Debussy
Farewell, from Madame Butterfly	Puccini
Once At the Angelus	Arthur Somervell
When We Two Parted	Clarence Lucas
Sometimes With One I Love	Nicholas Douty
'Twas April	Nevin
Secrecy	Hugo Wolf
Weyla's Song	Hugo Wolf
Dreams	Wagner
Droup O'er My Head	Strauss
Serenade	Strauss

A unique feature of the recital was the playing by Mr. Douty of his own accompaniments, in a manner rarely heard, with a fine insight and the requisite pianistic technic. The entire program was given from memory.

What has long been considered a rather vague and visionary dream has at last assumed a practical form in the organization of an operatic society to give at least three grand operas during the musical season in Philadelphia. Among those suggested were "Faust," "Norma," "Martha." At the Bellevue-Stratford on April 4 the organization elected the following officers: President, John Curtis; vice-president, J. C. Potts; secretary-treasurer, Harry M. Neely; executive committee (which also includes the officers), S. E. Eichelberger, Joseph S. McGlynn, Warren Cawley, Mrs. John Curtis and Marion C. Ritchie. Siegfried Behrens, the impresario of former local grand opera, was elected musical director. Only local talent will appear, in the principal parts as well as chorus, the latter to number not less than sixty members. At the next meeting, to be held on April 24th, an appropriate name will be selected.

At the residence of Henry Gordon Thunder, on Thursday afternoon, April 5, a musicale was given which elicited much praise and comment for Mr. Thunder in his efforts to establish a closer acquaintance between musical and social life, along broad, classic lines. "Music and social life have always walked hand in hand," as Mr. Thunder remarked, but classic music, the ultra-modern and contemporary muse has been and is a little shy. So all success to him who tries to bring about a better understanding.

At the Protestant Episcopal Church of the Covenant, on Palm Sunday, the choir of fifty voices, under the direction of H. G. Kumme, the choirmaster, will sing "Penitence, Pardon and Peace," by Maunder.

Mrs. Phillips-Jenkins has met with much success this winter. Many of her pupils have been heard in concert and oratorio.

Nancis France will be the soloist with the Mannheim Cricket Club on Saturday, April 21. Other engagements Miss France has booked ahead are: Washington, April 25; Cleveland, May 8; Point Pleasant, May 14.

The choir of the Cookman Methodist Episcopal Church will sing "The Seven Last Words of Christ," by Theodor Dubois, April 12, under the direction of James H. Dixon. The soloists will be Jeannette Craig, Soprano; Norman Hoose, tenor; Lewis Kreidler, baritone; W. H. Dowdy, organist.

At the Invitation recital, given by Frederic Peakes, on Wednesday afternoon, April 4, at the Orpheus Rooms, Isabelle Wales, soprano, and Bertha Brinker, mezzo soprano, pupils of Mr. Peakes, were heard in a very meritorious and interesting program. Miss Wales, who is the soprano at the First Unitarian Church, was heard in songs by Von Fielitz, Brahms, Schubert, Tchaikowsky and D'Hardelot. In the Schubert number, "Impatience," Miss

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Wales was specially effective, her fine soprano voice ringing true and with fervor in that beautiful song. Miss Brinker gave numbers by Donizetti, Schumann, Rubinstein and others, and proved herself much more than a student. She has great musical insight and temperament, and a mezzo voice of splendid, rich quality and range. Miss Brinker is the soloist at Calvary. Mr. Peakes presents several other pupils on Wednesday, April 11.

The primary grade pupils of Adele Sutor were heard in recital of kindergarten music on April 6.

"In Aid of the Society's Charity Fund" was the concert of the Orpheus Club at their rooms, Wednesday, April 4. The soloists were Florence Hendler James, contralto; Nancis France, soprano; Edward P. Johnson, tenor; Emile Fricke, pianist. The club sang many part songs which were enthusiastically applauded.

Sidney Lowenstein, a pupil of the Combs Broad Street Conservatory of Music, and a candidate for graduation in the violin department this year, will give a recital at the Conservatory, Wednesday evening, April 11. His program will include, among other numbers, Sonata No. 2, op. 13, G minor, by Grieg; "Grand Military Fantasy," by Leonard; Concerto No. 3, by Saint-Saëns; "Second Polonaise," by Wieniawski. Mr. Lowenstein is one of the many pupils that have profited by the instruction of Henry Schradieck, who has been at the head of the violin department in the Conservatory for the past nine years. Mr. Lowenstein played first violin with the Philadelphia Orchestra this season.

The Treble Clef Club will give the second and closing concert of the season on April 25, at Horticulture Hall. Samuel L. Hermann, the director, has held this position the last twelve years. He is also director of the old Maennerchor Society that celebrated their seventieth anniversary last December.

Frederic Charles Freemantel is one of Philadelphia's most competent, conscientious and artistic teachers of voice culture. Mr. Freemantel is the solo tenor at the Catholic Cathedral and has many admirers and a large following among the connoisseurs of vocal art.

At a recent concert at the Hotel Flanders, Mr. Freemantel sang "Il mio tesoro intanto," by Mozart; "Die Mainacht," Brahms; "Haiden Röslein," Schubert; "Una Furtiva Lagrima," Donizetti.

On May 3, at the Century Drawing Room, Gertrude Abrams will give a concert, assisted by Frederic Hahn, violinist; Dr. J. Louis Mintz, tenor, and William Swartz, piano.

Kathrin McGuckin-Leigo, the contralto soloist at St. James' Roman Catholic Church, is one of Philadelphia's favorite artists. Mrs. Leigo sings for the Camil Zeckwer Musical on April 23, at the New Century Drawing Room, and for the Woman's Press Association at the St. James Hotel the day after.

Florence Hinkle, whose sweet lyric soprano voice never fails to charm, announces many engagements for May. Among them are a private musicale in Philadelphia, May 3; on the 10th, Easton, Pa.; the 11th, Providence, R. I., and New York city on the 13th.

EVELYN KAESMANN.

A Von Ende Program.

The following interesting program, in the form of a chamber music recital, was given recently by ensemble pupils of Herwegh von Ende, at the American Institute of Applied Music, and both in selection and performance reflected the greatest credit on that conscientious teacher and artist:

Vivace, from Concerto, for two Violins and Piano	J. S. Bach
Miss Chittenden, Messrs. Morrison and Snell.	
Sonata, A major	Handel
Alice Brown.	
Sonata, op. 12, No. 2	Beethoven
May Gesler Deland.	
Sonata, op. 137, No. 2	Schubert
Miss von Bomel.	
Moderato con moto, from Sonata, op. 13	Rubinstein
Aurelia B. Simons.	
Terzetto, for two Violins and Viola, op. 74	Dvorak
T. C. Dawson, Sam Kotler, H. von Ende.	
Allegro Energico, from Suite for two Violins and Piano	Mozzkowski
Ethel Peckham, Hart Bugbee, H. von Ende.	
Tempo di Marcia, from Serenade, for two Violins and Piano	Sinding
Miss Chittenden, Donald Morrison, H. von Ende.	

PITTSBURG.

PITTSBURG, April 6, 1906.

The last set of concerts given by the Pittsburgh Orchestra proved to be a great triumph for Mr. Paur and his men. Mr. Paur was recalled at the beginning of the second part. Both the orchestra and the audience tendered him an ovation. The program opened with Beethoven's "Egmont" overture, which was followed by Tchaikowsky's "Pathetic" symphony. Mr. Paur's masterful interpretation of these works is too well known to require comment. The second part of the program included Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," entr'acte "Gwendoline," by Chabrier; the "Siegfried" idyl and "Tannhäuser" overture.

Katherine Ellis, soprano, and Master Dennis Chabot, the young Belgian pianist, with Elizabeth C. McNally as accompanist, appeared in a recital at Wheeling, March 19.

Wilhelm Middelschulte, organist of the Theodore Thomas Orchestra in Chicago, gave the last set of free organ recitals for the season in Carnegie Music Hall, March 17 and 18.

The first of the series of twenty-eight free weekly concerts for residents of the East End was given on Friday evening by the Mendelssohn Trio, with the assistance of Pittsburg's popular contralto, Christine Miller. The program included one movement of a Mendelssohn trio and short numbers by Wagner, Schuett, Mascagni, Cui, Schumann, Meyer-Helmund and Nevin. Miss Miller sang songs by MacDowell, Henschel, Hahn, Liszt and Chaminade in her usual finished style.

The program for the three hundred and twenty-third reception of the Art Society was given by the Kneisel Quartet. A sonata of Corelli's for violoncello and piano was played by Mr. Schroeder, 'cellist of the quartet, and Carl Bernthaler, pianist of the Pittsburg Orchestra.

Morris Stephens, the well known vocal teacher, has been engaged by the Sixth United Presbyterian Church to take charge of their choir, commencing May 1.

The Apollo Club gave the closing concert of this season in Carnegie Music Hall on March 23. Corinne Rider-Kelsey, the soprano, was the soloist, and her singing was received very enthusiastically. Among the various numbers given by the club Nevin's "Wynken, Blynken and Nod" scored a great success.

Gaston Borch, 'cellist with the Pittsburgh Orchestra, whose orchestral compositions have met with great success lately, and who conducted the Lausanne Symphony last summer, has been engaged as director of a prominent French orchestra for the coming summer. Mr. Borch will sail for Europe on May 8. E. L. W.

Emile Sauret's Success.

At an orchestral concert given in Carnegie Hall last Sunday afternoon, the soloist was Prof. Emile Sauret, at present connected with the Chicago College of Music, and a soloist of world wide reputation. Professor Sauret had chosen, as the medium for the display of his exceptional gifts, the Dvorak violin concerto, a work of great difficulty, both in technic and in musical and rhythmical content. The playing of this superb artist was above and beyond all criticism and he scored a success that can justly be called little less than sensational. Sauret has the peculiar temperament which fits him essentially for the exposition of music of the Slavic and Latin schools, although he is equally as great in the concertos by Beethoven, Mendelssohn and others of the Northern masters. He has a beautiful tone of many tints and warm, sympathetic timbre. His technic is all conquering, and makes light of the most prodigious difficulties, such as double harmonics and fingered octaves, and the other many intricate combinations which strike terror to the hearts of most violinists. Sauret's musicianship is of the most authoritative kind, and was amply demonstrated in the slow movement as well as in the introduction of the Dvorak concerto. It is a pity that this great artist is not heard more often in the East, for he is certainly one of the anointed of the violin guild. There is a vague rumor to the effect that Sauret will settle in New York next season as a teacher, and while there has been no official substantiation from Chicago of his retirement from the great college of that city, if the news should prove to be true, it will certainly be New York's acquisition as much as it will be Chicago's loss. Sauret's reception by the audience was in the nature of a great personal and artistic triumph.

FANNIE BLOOMFIELD ZEISLER

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MME. GADSKI.

It is the opinion of the cultivated people of the United States that the next Cincinnati May Festival will be the greatest of all. Everything points to this end. The plans

of the directors have been made regardless of any consideration except to carry out a lofty ideal. The six festival programs, May 1, 2, 3, 4 and 5, will embrace the noblest choral works of Bach and Beethoven, while the two greatest modern works of the period, "The Dream of Gerontius" and "The Apostles," the latter to be heard for the first time in Cincinnati, will in their performance be distinguished by the presence of their composer, who will conduct. The Festival Chorus of 1906, consisting largely of young and mobile voices, numbering about 400, has been brought to a finished state through the indefatigable efforts of Mr. Van der Stucken. It could give the festival works tomorrow if called upon, but the remaining weeks will be devoted to the acquirement of greater expression. The chorus of 1,000 voices from the public schools is also nearly letter perfect, and it was brought together last week under Mr. Van der Stucken with results that were most gratifying; it is a unique idea in festival history this performance of the Children's Chorus, and it will surely prove a popular one. They will appear in two works, the Benoit cantata, "Into the World," and Mr. Van der Stucken's "Pax Triumphans," both of which are on the program of Friday evening, May 4.

The festival soloists have been chosen with regard only to their value in interpreting the works to which they are assigned. Madame Gadske, the principal festival soprano, has no superior among concert sopranos of the world. She is a great favorite in Cincinnati, but has never sung at a May festival. Honored as much in Germany as in the United States, Madame Gadske's engagement for this festival is of the greatest value. Louise Homer, one of the festival contraltos, has not been heard at previous festivals. John Coates, festival tenor, comes to the United States under contract only with the Cincinnati May Festival Association. He was recommended by Sir Edward Elgar for parts in "Gerontius" and "The Apostles," both of which he has sung many times. Ffrangeon Davies is another who comes from England to sing at the festival.

Four American singers, Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Herbert Witherspoon and Charles Clark, bass, will be heard in parts at the festival. They are among the best singers we have in the United

States, and, with the exception of Mr. Witherspoon, will be quite new to Cincinnati.

Sir Edward Elgar's coming as principal festival guest is an event of the highest importance. It is in line with previous large achievements of the Festival Association that Sir Edward Elgar should be brought to Cincinnati only, but in point of degree it is the largest thing of the kind to be credited to the Cincinnati enterprise. This point should not be overlooked, as the whole country is aroused and comments warmly on this point of policy of the festival directors. Sir Edward Elgar is taking the greatest possible interest in the preparation of his two works by Mr. Van der Stucken, and will reach Cincinnati nearly two weeks before the first festival concert in order to have plenty of time to rehearse with both chorus and orchestra. Lady Elgar will accompany him.

The synopsis of festival plans must make a wide appeal. The Festival Orchestra will number 100 pieces and will have for its base the Cincinnati Orchestra, the additional members coming from Pittsburg. An institution such as the Cincinnati May Festival Association, which since 1873 has been foremost in this country, serving the loftiest purposes of music, brings renown upon its home city the world over. No festival of music of equal scope is else-



JANET SPENCER.

where conducted, none where the expenditures are so great or the standard kept so high; the coming festival is sure to enhance the position already attained. The spirit of enterprise shown by its directors in concluding really great plans is applauded at every hand. The individual hereabouts can show his appreciation of what is being done for Cincinnati by the purchase of season tickets. This is his opportunity. The price for the six concerts is \$15, and those on record as subscribers before April 17 and 18 can choose their seats by auction on these dates. Those who do not avail themselves of this plan and who have previously subscribed can make their selection from the plan of the Music Hall, which will be shown at the John Church Company's store, West Fourth street, on April 19. Single festival seats are \$2.50 and \$1.50. Those living out of town who cannot attend either sale of season tickets will be accommodated by the festival manager, care John Church Company. He invites correspondence.

The programs for the six concerts were published in THE MUSICAL COURIER last Wednesday.

Howard Pew, manager of Creator's Band, has returned on the Baltic from London. He reports Creator's success abroad to be tremendous.



SIR EDWARD ELGAR.

DENVER.

DENVER, Col., April 5, 1906.

Ben Davies, the noted English tenor, was a soloist at the concert with the Denver Choral Society, given at the Central Presbyterian Church, under the direction of Professor Thomas. Mr. Davies sang the tenor solos from "The Messiah" and later delighted the audience by singing Welsh songs. The singer was in splendid voice and had many recalls. The society sang choruses from "The Messiah," "Lohengrin" and "Tannhäuser." Cavallo's orchestra supported the vocal forces and played the overture to "Raymond" and the "Intermezzo" from "Cavalleria Rusticana." Miss Thomas was the accompanist.

Madame Mayo-Rhodes, a capable singer and teacher in Denver, gave a concert recently in the Central Christian Church, of which she is soprano soloist. Several pupils of Madame Rhodes were presented. Ferne Whiteman, J. Ernest Tompkins, William David Russell, Greta Rost, T. R. Walker and Ella O. Givens (the church organist) assisted, Orville G. Wasley being the accompanist. A number of young ladies appeared in Chinese and Spanish costumes.

George H. Harvey's Boulevard Orchestra gave the annual "request program" concert March 27, before the usual crowded house. The performances of the young amateurs are remarkable. The music selected is of a good order, being not too light nor too serious, but usually a happy medium and giving pleasure to the listeners—especially the relatives and friends of the members.

Ferne Whiteman, a young Denver contralto of most excellent promise, was heard in a highly pleasing program recently in the Knight-Campbell Music Hall. Miss Whiteman's voice is one of exceptional qualities, having beauty and strength, great range and rich color, and a very refreshing naturalness. She is the contralto soloist of the First Baptist Church of Denver, and has been heard in concert and oratoria, in both of which she should attain to a high standing.

Jean Gerardy, cellist, came and conquered Denver anew in the final Tuesday Musical Club concert of the season Tuesday evening, April 3, in the First Baptist Church. Gerardy gave a phenomenal exhibition of his virtuosity, and was recalled and recalled by his enthusiastic audience. The club did the best vocal work of its season, under Hattie Louise Sims' baton. Evelyn Knapp Martin, soprano, and Forrest S. Rutherford, baritone, sang incidental solos in "A Legend of Granada," the latter making a creditable debut as a pupil of Miss Sims. Miss Crawford's accompaniments were excellent.

The Denver Symphony Orchestra closed the season with a successful concert. Raffaello Cavallo conducted. Mrs. Otis Spencer, soprano, and Vera Hochstein made her debut as violin soloist. Brahms' second symphony was the principal work played. FRANK T. MCKNIGHT.

The Wisconsin Conservatory.

MILWAUKEE, Wis., April 6, 1906.

Popular prices are to prevail for the Thomas concert, Tuesday evening, when the best seats may be secured for \$1, the price ranging from this figure down to 25 cents, in accordance with location. This arrangement imposes a responsibility upon music lovers, for upon their showing of interest in providing a full house depends the plan of closing with the orchestra for a series of at least six concerts during the coming year. If the house is well filled at the concert, Tuesday, the orchestra will be engaged for the contemplated series.

A great deal has been said of late in regard to the desirability of concerts of this kind at popular prices. There is no doubt as to the desirability of such concerts, but there have been misgivings as to their success under existing conditions. A large hall is not necessary. This has been demonstrated in the removal of the orchestra from the auditorium to a smaller hall in Chicago. The Pabst Theatre is adequate and the acoustics admirable. What more does Milwaukee want? Before the advent of the permanent orchestra in Chicago, that city was still in its "baby shoes," musically considered, and Milwaukee can never be rightly considered a "musical centre" until it can stand on an equal footing with its neighbor in supporting at least six concerts by the visiting orchestra. That part of the public from which great musical enterprises derive their support, should regard the matter as affecting the artistic welfare of the city, and assist the Wisconsin Conservatory of Music in giving the orchestra a large and enthusiastic reception Tuesday evening.

Allen—Freeman Recitals.

The highly important and successful work done in Scranton, Pa., and vicinity by Julia C. Allen, violinist, and Cordelia Freeman, soprano, both as solo artists and teachers, has been frequently mentioned in these columns. An audience that overflowed the studios listened with great pleas-

ure to a recital on March 31, when these artists took part: The Allen String Quartet (Betty Stackhouse, Marie Graham, Lida Houser, Frances Budd), Ethel Smith, soprano; Maud May, alto, and Harold Briggs, pianist.

At the Dunmore Christian Church, Scranton, April 3, a concert was given, in which the participants were Misses Allen, Freeman, Florence Robertson and Messrs. Briggs, Ben Jeffrey and Peter Siegle. A large and appreciative audience was in attendance.

Miss Freeman, who has been ill three months, has recovered and resumed her usual vigorous activity.

Arion Concert.

The concert of the New York Arion Sunday night proved equal to any of its predecessors, and in some respects was the best given by this society this season. This excellent program was presented:

Overture to Rienzi.....Wagner
Muttersprache, Männerchor a capella (new).....Friedrich Hegar
Hungarian Fantasia.....Liszt
Adele Aus der Ohe.
Aria, from Herodiade.....Massenet
Claude Cunningham and Orchestra.
Zug der Zwerge, aus der Lyrischen Suite.....Grieg
Staccato, Etude.....Rubinstein
(Arranged for Orchestra by M. Pöhl.)
Mädel der Mai ist da, Männerchor a Capella.....Franciscus Nagler
Nocturne.....Chopin
Waltz.....Chopin
Adele Aus der Ohe.
Salomo.....Henschel
Helle Nacht.....Hans Hermann
Zueignung.....Richard Strauss
Für Freiheit.....Hermann Spieler
Männerchor and Orchestra.

Claude Cunningham, the baritone, sang for the first time before this society. After singing his group of songs he was compelled to add an encore, and he selected "Traum durch die Dämmerung," by Richard Strauss. The singer was accorded nothing less than an ovation, and so insistent was the applause that he would have been justified in adding another song. Mr. Cunningham made a deep impression upon the musical audience that heard him and received many compliments. The beauty and superb power of his voice and his unexceptionable method won the unqualified praise of all. Miss Aus der Ohe played brilliantly and with finished musicianship. She had recalls and her usual success. Julius Lorenz conducted.

Elaborate Easter Programs.

Easter at the Old First Presbyterian Church, Fifth avenue and Twelfth street, will be celebrated with elaborate music. William C. Carl, who has recently commenced his fifteenth year there as organist and choirmaster, will preside at the organ at both services, and with a largely augmented choir, present the following program:

11 A. M.
Organ—
I Am the Resurrection and the Life.....F. de la Tombelle
Easter Offertoire.....Clement Loret
Chorale, The Strife Is O'er.....Bach
Anthem, Why Seek Ye the Living.....Samuel P. Warren
Anthem, As It Began to Dawn.....George C. Martin
Carol, Now, Christ the Lord Is Risen.....Sixteenth Century
Voluntary, Voix Seraphique.....Mauder
Organ—
4 P. M.
Grand Chœur Dialogue.....Gigout
Christus Resurrexit.....Ernesto Ravanello
Alleluia, O Filii et Filiae.....Th. Dubois
Redemption.....Gounod
Soloists, Jeanette Fernandez, soprano; Edward W. Gray, tenor, and Edwin Wilson, baritone.
Selections from "The Messiah".....Gounod
Chorus—
"For since by man came death,
By man came also the resurrection.
For as in Adam all die,
Even so in Christ shall all be made alive."
Aria—
"Behold, I tell you a mystery,
The trumpet shall sound."
Chorus, Hallelujah.....Gounod

Hugh Williams Dead.

Hugh Williams, the baritone, died Sunday morning in the City Hospital, twenty-four hours after an operation for appendicitis. Mr. Williams was the soloist in the choir of the Lafayette Avenue Presbyterian Church, Brooklyn, and a member of the Brooklyn Apollo Club. He was a pupil of Dudley Buck, Jr. During the last three or four years Mr. Williams sang in many concerts and oratorio performances. Mr. Williams held his position at the Lafayette Avenue Church for six years and was a great favorite with the members of the church and the congregation. His was a most sympathetic voice, characteristic of the man's kindly nature. The singer came to New York from Wales, Wis., seven or eight years ago. He was thirty-three years old. Funeral services were held Sunday evening, after which the body was taken to the old home in the West for interment. It is not many weeks since Mr. Williams gave a recital in his native town, supported by Arthur E. Pollock, pianist.

Strassberger Conservatories of Music.

ST. LOUIS, Mo., April 7, 1906.

Two regular recitals were given by some of the pupils of Strassberger Conservatories of Music last Thursday (April 5), at the Northside, and Friday, April 6, at the Southside Conservatory. The following were the programs:

Piano Solos—
In Springtime.....Lange
Nettie Quigley.
Impromptu, op. 90, No. 4.....Schubert
Stella Darr.
Vocal Solos—
My Dreams.....Tosty
Mrs. I. C. Salter.
Ferry for Shadowtown.....De Koven
Hazel Spengler.
Violin Solos—
Souvenir de Wieniawski.....Haesche
Laura Roder.
Mazurka.....M'lynarski
William Rushing, of Bertrand, Mo.
Piano Solos—
The Butterfly.....Lavalée
Louise Boerner.
Frühlingsrauschen.....Sinding
Emily Brockmeyer.
Vocal Solos—
Allah.....Chadwick
In Maytime.....Speaks
Mrs. A. F. De Guines.
All Through the Night.....Old Welsh
Schlaf roeschen schlaf.....C. Tipton
Anna Schmitt.
Violin Solo, Berceuse, Jocelyn.....Godard
Ruth Barnes.
Recitation, Lucky Jim.....John Luther Long
Ruth Mulvihill.
Piano Solos—
Doll's Dance.....Pulcini
La Piccola.....Leschetizky
Julia Bieber.
The Nightingale.....Liszt
Mrs. A. Bug.
Vocal Solos—
Winter's Lullaby.....De Koven
O Happy Day.....Goetze
Blanche Mephum.
Violin Solo, Adagio and Finale.....Max Bruch
Emathilde Berry.
Piano Solos—
Song of Love.....Goldbeck
Kathrine Weber.
The Huguenots.....Bendol
Leah Zook.
Violin Solo, Zigeunerweisen.....Sarasate
August Schmidt.
Piano Solo, Auld Lang Syne.....Goldbeck
Rose Weber.
Piano Duet, La Gallina.....Gottschalk
Alma Hoffmeister and Dr. R. Goldbeck.
THURSDAY, APRIL 5.
Piano Duet, Staendchen.....Loew
Minnie Reitz and C. W. Kern.
Vocal Solo, The Jonquil Maid.....Rathburn
Ella Nollan.
Piano Solos—
By the Brookside.....Tours
Terese Fox.
Lily of the Valley.....Sidney Smith
Anna Diestelhorst.
Violin Solos—
Cantabile et Bolero.....Danbe
Hattie Roettger.
Invitation à la Valse.....Danbe
Ernst Daab, from Smithon, Ill.
Piano Solos—
Bird in the Wood.....Bomb
Elsie Schulz.
Dreaming by the Brook.....Goldbeck
Pauline Stifel.
Vocal Solos—
Allah.....Chadwick
Sleep Little Baby of Mine.....Denece
Mrs. Claude R. Shaver.
Recitation, At the Concert.....Gordon
Gillian Richmond.
Piano Solos—
Faust.....Leybach
Gertrude Heinz.
La Dernière Rose.....Leybach
Ernest Daab.
Vocal Solos—
Last Night.....Kjerulf
Ye Merry Birds.....Gumbert
Maud Saunders, Collinsville, Ill.
Violin Duet, Concertante.....Dancia
Master Andrew Gill and Charles Boersig.
Piano Solos—
Florentine Serenade.....Godard
Leila Hughes.
Valse Caprice.....Newland
Mary Smith.
Recitation, Buying a Feller.....Marietta Holby
Minnie Hilkerbaumer.
Violin Solo, Nocturne, No. 2, op. 9.....Chopin-Wilhelmj
Herbert Stein.
Piano Solos—
The Two Larks.....Leschetizky
Mary Farrington.
Invitation to the Dance.....Von Weber
Gertrude Ganter.

Gustav L. Becker will give a lecture musicale next Saturday afternoon at 3 o'clock, on the subject of "Sympathy," assisted by Edmund Jahn, the basso of Dr. Parkhurst's church. This will be the first of a new series Mr. Becker is to deliver at his residence studio on "The Requisites for Musicianship."

MYRTLE ELVYN, PIANIST.

Since Händel and Mozart set the pace there have been prodigies innumerable, but the longevity of by far the greater part of these "Wunderkinder" has been like the life of a skyrocket—only long enough to create a flash and a fizz, and then die away into darkness. The meteoric career of the usual prodigy is not easily accounted for, but highly colored and wrought up anticipations and over-training are unquestionably contributory causes.

The career of Myrtle Elvyn reverses the history of most prodigies and offers an extraordinary exception to the rule. At the age of twenty she is steadily advancing along the musical path marked out by the gifts manifested in her at an early age. With becoming modesty and sound judgment, Miss Elvyn's parents refrained from dragging her into the public career which proves the ruin of so many a phenomenal talent, and her gifts were permitted to bud, blossom and bear fruit in a normal and healthy manner. At the incredible age of thirteen months Baby Myrtle murmured in tonal purity the songs by which she was lulled to sleep, and at two and one-half years she picked out the accompaniments to these melodies at the piano. At the age of three and a half years she sang a solo in an amateur public performance of an operetta, and did it well. Miss Elvyn early displayed a decided preference for the piano, but up to the age of ten her talents were not forced into any one direction. Then Carl Wolfsohn, that discoverer of piano geniuses, took her up, and under the admirable instruction of this remarkable teacher she was prepared for the career upon which she has now so auspiciously entered. About this time, too, she began to study harmony and composition under Adolf Weidig, instructor at the American College of Music, at which institution she carried off the gold medal, first prize in composition. Several of Miss Elvyn's pieces have been published and show her to be a composer of no little merit. Her farewell Chicago concert (in Mendelssohn Hall) is distinctly remembered as an ovation and a triumph.

At the age of fifteen Miss Elvyn had attained to heights which necessitated a finishing course in Europe. In the summer of 1902 she went to Berlin, where she placed herself under the superior guidance of the famous Leopold Godowsky. Last winter her master, who in this respect is very exacting, considered her ripe for public concert work, and she made her debut with the famous Philharmonic Orchestra in Beethoven Hall, playing three big concertos. Her success was immediate and pronounced, and engagements followed from all over Germany. The young American has appeared in twenty-five cities of the Fatherland and Holland, everywhere being accorded the most flattering receptions.

Myrtle Elvyn is really a bright and shining star in the musical firmament, and as she has just turned twenty, she promised good things for the future. In point of technic few pianists of her sex can cope with her today, and her soundness of musical perception and her abundant temperament give her high rank as a true artist. As in addition to having all these artistic qualities Miss Elvyn is a beautiful girl of winning personality and sweet, sympathetic stage presence, she may well be called a favorite of Apollo. The following press notices from a few of the leading Berlin papers show in what high esteem she is held by the critics in the German stronghold of music.

"In Beethoven Saal was heard in a magnificent program a young pianist, educated under the tutelage of Leopold Godowsky. Myrtle Elvyn, a young American girl, played the three piano concertos by Brahms (D minor), Beethoven (E flat) and Grieg (A minor), accompanied by the Philharmonic Orchestra. I only heard the Beethoven and Grieg concertos, but was quite charmed with her technic, developed in all its phases, her classic yet powerful touch, and with the poetic conception of the young artist, to whose advantage a kind providence has given her, besides talent and the energy and capacity for work, also the charm of a very attractive personal appearance."—E. E. Taubert, in *Die Post*.

"On Monday appeared in Beethoven Saal an exceedingly

young pianist, Miss Myrtle Elvyn, who created keen anticipations by her imposing program, which contained the three ambitious concertos of Brahms (D minor), Beethoven (E flat) and Grieg (A minor).

"The manner in which she acquitted herself of this tremendous task deserves the most praiseworthy recognition and appreciation. The young lady is the possessor of a highly developed technic, and where required she has astonishing strength. Her interpretations reveal great musical talent, poetry and intelligence. All in all it was an effort deserving much attention and entitling the musician to the greatest hopes for the future."—*Deutscher Reichsanzeiger*, Berlin, December 23.



MYRTLE ELVYN.

"Myrtle Elvyn introduced herself as a very talented pianist. The soft, mild and expressive style of her playing by no means displayed a lack of strength, but rather a highly developed sense of tone, beauty and tastefulness, and was in full accord with the charming personality of the performer, who has acquired already much facility and performs with neatness, clearness and authority."—Dr. Leopold Schmidt, in *Berliner Tageblatt*, December 23, 1904.

"Myrtle Elvyn, a young pianist, gave a concert on Monday in Beethoven Saal with the assistance of the Philharmonic Orchestra. The program was made up of the first concerto of Brahms; the fifth concerto of Beethoven and the Grieg concerto, and proved that the young artist is more than a mere virtuosa. Her remarkable technic did

not surprise me less than her strength, endurance and poetic conception."—*National-Zeitung*, Berlin, December 24, 1904.

"As a pianist of immense talent, Myrtle Elvyn introduced herself most advantageously with her concert of the 19th. As I entered Beethoven Saal she struck the opening chords of the Grieg concerto with a buoyancy, snap and dash that astounded me, since Brahms' D minor and Beethoven's E flat concerto had already preceded this work. To the Grieg concerto the talented young artist did not remain in the least indelible. A highly polished technic at her command, she played it with beautiful tonal nuances and with such soulful animation that I was charmed and delighted."—*Der Reichsbote*, Berlin, December 24, 1905.

Alice Nielsen Answers Decsi.

HOTEL GAYOSO,
MEMPHIS, TENN., April 5, 1906.

To the Editor of *The Musical Courier*:

DEAR SIR—Under the heading of "A Reply to Henry Russell," Mr. Decsi addressed on March 21 a letter to your columns which he fully signed. Side by side with his signature there appeared in inverted commas the self elected title of "The American Teacher." This, I take it, was for the purpose of informing an unenlightened public as to the nature of Mr. Decsi's exact occupation. The letter was in no way what it purported to be, viz.: a reply to Mr. Russell, who in his original communication to you dealt purely and simply with a theatrical dispute without making the slightest reference which could justify Mr. Decsi in choosing the occasion as a pretext to advertise his claim of having taught me. The truth is, I never did take lessons from this gentleman, and it is well known among my friends that before going to Europe the only teacher I ever had was Ida Valerga. Some years ago, when very poor, I was engaged by Mr. Decsi at a small salary to take part in his amateur theatricals. I can but regard his feverish anxiety to claim me for a pupil as a healthy indication that I have really attained those artistic heights that he would fain deny. It seems incredible that a man who one would imagine has serious business to attend to can afford to devote as much time and trouble as he has evidently given to copying out over thirty lines of newspaper criticisms, selecting the most uncomplimentary and omitting the many flattering encomiums which appeared both in your own and other journals, only for the purpose of finding a pretext to attack a woman in a somewhat backhanded way. Perhaps Mr. Decsi wishes to become my press agent, having failed to establish himself as my singing master. Should this be his ambition, he must be more accurate in his quotations. I deny his statement that I ever said there were no competent vocal teachers in America, for, as I have already stated, I myself was a pupil of one. I ventured to urge that for those students who contemplated an operatic career, Europe afforded more advantages than either America or England, and in this view I am certain that I shall have the support of most of the musical profession. Whether or not this is the case, I seriously doubt whether any of the first class vocal teachers in America have chosen Mr. Decsi as the special apostle of their cause. I am,

Yours faithfully,

ALICE NIELSEN.

The First Rienzi.

The Musical Courier:

Will you kindly tell me who was the original Rienzi; also if he is living, and if so, where a letter would reach him?

S. P. STRATTON,

3120 Broadway, New York City.

The first performance of "Rienzi" took place at the Dresden Opera, October 20, 1842. Joseph Aloys Tichatschek sang the title role. Tichatschek died in Dresden, January 18, 1886.

MUSIC IN CANADA.

TORONTO, April 6, 1906.

The many admirers of Madame Maconda will be glad to learn that this eminent soprano will be heard here again before the present season is over. She will give a song recital at Massey Hall on the evening of April 19, and all true lovers of music should attend this event.

Under the capable direction of Mrs. Scott-Raff, principal of the School of Expression, a course of "Art Travel Talks" is being held every Saturday morning at 11 o'clock at the College of Music. On March 31 Florence Withrow, B. A., read a paper on "Holland," and tomorrow Katherine Hale will discuss "Rome and the Recent Excavations in the Forum."

Howard Blight, baritone, was the competent vocalist at Gourlay, Winter & Leeming's Angelus recital last evening in the King Edward Hotel. Mr. Edgar controlled the Angelus with skill.

The Chamberlain Chapter of the Imperial Order of the Daughters of the Empire, whose motto is "Assist the King," presented an exceptionally attractive program in the Conservatory Music Hall on Saturday afternoon, March 24. Special mention must be made of "Good Night, Babette," a contribution which, under the personal direction of Robert Stuart Pigott, aroused so much enthusiasm that an early repetition may confidently be expected. The various numbers were arranged as follows:

Reading R. S. Pigott.
Song, Prologue to Pagliacci Leoncavallo
Morley R. Sherris.
Piano—
Etude in E major Chopin
Military Polonaise in A flat Chopin
Jean Nesbitt.
Songs—
Hindoo Song H. Bemberg
Visions Guy D'Hardelet
Mrs. Angus Gordon.
Piano and Violin, Sonata in G minor Grieg
(First and Second Movement.)
Jean Nesbitt and Frank Blackford.
Quartet, Lady, Rise, the Morn's Awakening Smart
Miss Laxier, Miss Story, Mr. Cairns and Mr. Sherris.
Good Night, Babette (Austin Dobson) Lisa Lehmann
(A Proverb in Prose.)
Babette May Perry
Messieurs Vieuxbois Douglas Paterson
Accompaniment by Toronto Ladies' Trio, Lena Adamson, violin;
Lois Winlow, cello; Eugenie Grechen, piano.

Eileen Millett, soprano soloist at the Metropolitan Church, has accepted an important choir position at Pittsburgh. Miss Millett, who is a talented pupil of Dr. F. H. Torrington, will be much missed in Toronto.

At the Metropolitan School of Music on Tuesday evening, April 3, an excellent recital was given by Edith Yates and Norma Johnston, piano pupils of W. O. Forsyth, and Eleanor Kains, violinist, pupil of Kate Archer.

Samuel Wright is about to build a theatre for amusement seekers at Long Branch, a popular summer resort near Toronto.

At the Princess Theatre this week the attraction is "Woodland," presented by one of the competent Savage companies.

Among those who have recently assisted the Vancouver Women's Musical Club in its excellent programs are the Apollo Quartet, Miss Munro, vocalist; Mrs. Weld, violin-

ist; Miss Taylor, pianist; Mr. Beecher, 'cellist; Mr. Cave, vocalist; Mrs. Walter Coulthard, pianist; Miss Walker, vocalist; Miss Burns, reader; Mrs. Boyle, pianist; Miss Rose, vocalist, and Miss Meldrum, violinist.

This week, at the Western Hospital, Mrs. Elizabeth Venir Jarvis died, and a noble soul passed away into eternity. During many years' sojourn at Cannes, France, and elsewhere in Europe, Mrs. Jarvis met leading musicians and other prominent people. She was an accomplished musician and a friend of Jenny Lind. The latter took a great deal of interest in the career of Mrs. Jarvis' daughter, a beautiful girl who died some years ago at Cannes, when at the very threshold of a prima donna's triumphs.

The National Chorus has just elected the following officers for the coming season: Honorary president, the Lieutenant Governor, Hon. W. Mortimer Clark; president, W. D. Matthews; vice presidents, W. D. Woods, Noel Marshall and F. G. Morley; executive committee, Eric N. Armour, W. Wedd, Jr., J. M. Sutherland and F. J. Coombs.

The violin recital of Lena M. Hayes attracted an appreciative audience to the Conservatory Hall on Saturday evening, March 31. As stated in last week's letter, the event was under distinguished patronage. Miss Hayes, who is among the most gifted of the Toronto Conservatory's numerous graduates, played with much expression and finish, displaying the many characteristics of a competent violinist and thorough artist. Her stage presence was attractive, and her manner winning and unaffected. In the ensuing program she was ably assisted by Douglas Bertram, whose piano recitals have been arousing so much enthusiasm of late; Frederic Nicolai, an accomplished 'cellist, and Jessie C. Perry, one of the most efficient of local accompanists:

Ballade, op. 16, No. 1, Violin Moszkowski
Romance, Violin Svendsen
Nocturne Chopin-Wilhelmj
Tarentelle Vieuxtemps
Canonetta D'Ambrosio
Barcarolle, op. 60, Piano Chopin
Scherzo, in E major Chopin
Romance-Serenade, Violin Lalo
Recitative, 'Cello Popper
Arlequin Popper
Faust Fantaisie, Violin Sarasate

Mr. Palmer, of Stratford, Ont., presented an excellent program of organ music at the Metropolitan Church on Saturday, March 31.

Last Recital by Madame Thiers.

The last of a series of three spring recitals was given by Louise Gerard Thiers, at her studios, 828-829 Carnegie Hall, Monday evening, April 2. Mme. Thiers was in exceptionally good voice and her singing of "Regna Va," from "Lucia," was brilliant and sympathetic. She sang other numbers, including "O Santissima Vergina," by Gordigiani; "Meine Liebe ist Grün," by Brahms; "Le Beau Chanteur," by Chaminade; "Gavotte" ("Manon"), by Massenet, and two charming English songs by Lehmann. Mme. Thiers was assisted by Marie F. Hoover, pianist, who played with masterly technic selections by Schumann, Strass, Chopin, MacDowell, Chaminade and Rachmaninoff. Mrs. K. Vashti Baxter was the accompanist.

Mme. A. Herzog, the mezzo soprano, will give a song recital at Memorial Hall, Brooklyn, Thursday evening, April 19.

Sousa's New Opera Wins Success.

John Philip Sousa's new opera, "The Free Lance," had its premier at the Chestnut Street Opera House, Philadelphia, last week. The reception to this latest Sousa work was most cordial. The musicians and music lovers voted it an emphatic success. Several of the critics, also, were favorably impressed after the first hearing. One review is appended:

If a large audience in constant laughter, hearty applause and continued encores spell success, then John Philip Sousa's new opera, "The Free Lance," may be said to have achieved that distinction last night at the Chestnut Street Opera House. The house was full and the audience unquestionably delighted, as well they might be, for the opera is brimful of sparkle and fun, bright, pretty, catchy music and lots of the spirit and dash all the way through from the word "Go!" It starts with a rush at the first note of the overture and keeps it up till the final curtain. There are only two acts but they are long, and crowded full of ridiculous, nonsensical situations that are constantly shifting to new scenes of absurdity, yet nowhere is there any vulgarity nor anything dull or tiresome. It is all pure, clean fun. The book and lyrics are by Harry B. Smith, and the staging by Herbert Gresham. As might be expected of a Sousa opera, there are some spirited marches and strong choruses, and in addition to these there are many really beautiful songs and dances.

Briefly told, the story concerns the intrigues of two bankrupt old monarchs—the Emperor of Braggadocia and the Duke of Graftiana—each supposing the other to be wealthy, to make a match between their children, the Prince of Graftiana and the Princess Yolande of Braggadocia. The young people, dreading the union, both decamp and change clothing with a pair of peasants who are already married. Griselda, a goose girl, and Siegmund Lump, who was formerly a brigand chief. Griselda having shorn his locks, Siegmund loses his strength, like Samson, and is turned down by his brigand band. When the two monarchs meet for the wedding ceremony they find the Prince and Princess missing, and each one imposes a substitute on the other. Griselda is passed off as the Princess and Siegmund becomes Prince Florian. The deception being discovered, both sides go to war, and the second act shows the scene divided into two camps, the rival armies on either side with a hedge between. Meanwhile the real Prince and Princess, masquerading as peasants, have met and fallen in love. At this juncture Siegmund's hair is restored to him by a witch, his strength returns, he recalls his brigand band and prepares to attack the rivals. Both sides engage his services, and the brigands appear clad in a two sided uniform, one side showing the emperor's colors and one side the Duke's. Siegmund then declares himself monarch of both countries, and seizes both armies, he and Griselda are happy, and so are the Prince and Princess, while the royal parents make the best of it.

As Siegmund, Joseph Cawthorn does some of his best work, full of spontaneous jollity without becoming at all coarse. The Griselda was delightfully impersonated by Jeanette Lowrie, the cutest, brightest little soubrette imaginable. Nella Bergen made an attractive, graceful Princess Yolande and sang well with a sweet, clear voice. George Tallman, as Prince Florian, was passable, but not specially striking. He has a pleasant voice, but it has been badly placed and badly trained; at times he sings well but is not sure of it. The two old men, the Emperor of Braggadocia, by Felix Haney, and the Duke of Graftiana, by Albert Hart, were very funny, and their "Conundrum" trio with Siegmund in the second act fairly "brought down the house." The choruses were excellent, with some very striking effects in costuming and grouping. Altogether "The Free Lance" is one of the most enjoyable light operas that have appeared on the stage for a long time.—Philadelphia Evening Telegraph.

Alice Nielsen in Memphis.

MEMPHIS, Tenn., April 6, 1906.

Alice Nielsen and her company gave a highly creditable performance of "Don Pasquale" last evening. Miss Nielsen scored a great triumph. She had a dozen curtain calls. After the opera the prima donna sang old favorites for her delighted audience. A large house greeted the company.

E. L.

Petring Recital in Boston.

Agnes Petring will give a song recital in Boston, April 19, in which she will present a varied program chosen from the German classics and modern songs, besides several French and Italian works and a group of English songs. Miss Petring is particularly fond of the Wolf lieder, and her program on this occasion will include "Verborgtheit" and "Ich hab in Penna," by that composer.

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ANNOUNCEMENT OF ARTISTS LATER

CHICAGO.

The Thomas Orchestra New Series.

CHICAGO, Ill., April 7, 1906.

The new series of Thomas Orchestra concerts was inaugurated on Friday. The management announced in the preliminary circular that the programs were to be popular or semi-popular, a distinction which arouses not only interest, but curiosity. Assuming that the populace is imbued with that artistic perversity which causes it to crave for everything which is meretricious, one may naturally be led to inquire whether "popular" music is bad music. Not in Mr. Stock's opinion, as it is set forth in his programs. On Friday, for instance, the orchestra gave us Weber's "Freischütz" overture, the slow movement from Dvorák's "New World" symphony, Goldmark's "Sakuntala" overture, a movement from a suite by Massenet, two pieces by Grieg, the overture to "Tannhäuser," and a concerto by Zudie Harris.

Most of these works are old and well tried friends. We have never imagined that they were endeared to people who are accustomed to revel in Bertha Clay's novels, or who hang their parlors with enlarged photographs. Clearly, this Friday concert must have been semi-popular. The overture to "Freischütz" received an impressive performance from Mr. Stock and his orchestra, and the largo from Dvorák's "New World" symphony was not less finely done. The first part of the concert closed with the piano concerto of Zudie Harris, played by the composer. It is curious how seldom the woman composer has attempted the larger forms in music. There have been many feminine song writers, not so many feminine piano composers, and a few women who have contributed to the literature of the violin. But women writers for orchestra are rare enough, and Miss Harris is deserving of praise, not only for her ability, but for her courage in attempting so large an order as a piano concerto. The audience were quick to appreciate the clever efforts of the composer-pianist, and she was compelled to give an additional number. As a pianist, Miss Harris disclosed a very sympathetic touch, and an artistic style which heightened the effect of her music.

Mr. Stock devoted the second half of his program to Goldmark's "Sakuntala" overture, the "Scene Religieuse"

from "Les Erinnyes" suite of Massenet, in which Mr. Steindel's beautiful 'cello playing was heard in the obligato, Grieg's "Heart Wounds," and "Spring" for string orchestra, and the ever effective overture to Wagner's "Tannhäuser," which received an admirable performance. Tonight's concert will be reviewed in the next issue of THE MUSICAL COURIER. The programs for the concerts next Friday and Saturday are subjoined:

FRIDAY.

Soloist, Marie Nichols.

Overture, Coriolanus Beethoven
Symphony, B minor (unfinished) Schubert
Concerto, for Violin, No. 4, D minor Viextemps
Parsifal Wagner

Vorspiel.

Good Friday Spell.

Titirel's Funeral March.

Glorification.

SATURDAY.

Soloist, Howard Wells.

Overture, Carnival Dvorik
String Quartet, op. 59 Beethoven

Concerto, for Piano, G minor Saint-Saëns

Overture, Mignon Ambroise Thomas

Suite, Peer Gynt, No. 1, op. 46 Grieg

Morning.

Asa's Death.

Anitra's Dance.

In the Hall of the Mountain King.

Waltz, Wein, Wein und Gesang Johann Strauss

Theme and Variations, from Suite No. 3, op. 55 Tchaikowsky

Finale, Polonaise.

Violin Obligato by Leopold Kramer.

The Opera in Chicago.

Since last Saturday the organization which the Fates (with their beguiling sense of ironic humor) have caused to be known as Grand Opera, came into possession of the Auditorium, and has been holding high revel in that place all the week. Some new singers were announced, and there have been disquieting rumors as to a rejuvenated chorus, but whether the former body fell to pieces from sheer senility, or whether, by reason of its sins, a cataclysm descended upon and extirpated it, has, as yet, been discovered.

But this is not the worst. 'Twere had enough that traditions which we have long held to be sacred should be ruth-

lessly profaned; that there should be foisted upon our public a chorus the members of which are under fifty years of age, or who know how to sing. But what shall we say in protest when it is learned that the singers and the management have conspired to perform a whole opera in one language? It is said, however, that the old order of things is not altogether dissipated. Something is left to us. We are told that the scenery is still bad; that the repertoire is still what it was thirty years ago; that the stage management is unparalleled; and—most comforting of all—that the prices have gone up, even if the performances have gone down.

The following works have been performed: "The Queen of Sheba" (Goldmark), "Faust," "Hänsel and Gretel" (Humperdinck), "Don Pasquale," "Lohengrin," "Carmen," "Tosca," "Martha," "Tannhäuser."

Josef Lhevinne's Second Recital.

Josef Lhevinne, whose piano recital last Thursday made such a remarkable impression on our music lovers, came forward again on Sunday and played a program which demonstrated how distinguished are his abilities. Technically, the Russian artist is without a superior. Difficulties do not exist for him, and he never makes the mistake of pretending that they do. In tone production, too, Lhevinne is possessed of that fine sense of beauty which never permits a forced sound, or allows him to forget the limitations of the instrument. The recitalist was heard in Schumann's "Carneval"; a group of four arrangements of works by Beethoven, Gluck and Schumann; the F minor ballade of Chopin; Grieg's C major nocturne; Schlatzer's etude; the "Tabatiere a musique" of Liadow, and Moszkowski's familiar "Caprice Espagnole." The "Carneval" of Schumann Mr. Lhevinne played most excellently. He put into it that lightness and elegance, and, at the same time, the imaginative qualities which the piece demands. The performance of Saint-Saëns' arrangement of the "Dervish Dance" from Beethoven's "Ruin of Athens" pleased the audience so much that Lhevinne was compelled to repeat it. Of two arrangements of works by Gluck, the gavotte transcribed by Brahms proved to be more effective than a melody in D minor arranged by Sgambati. Tausig's transcription of Schumann's "Der Contrabandiste" again roused the audience to great enthusiasm and Mr. Lhevinne repeated the piece. While one may question the necessity of playing four arrangements when better original music is waiting to be heard, it must be admitted that the playing was so delectable, and the resulting pleasure so keen, that it were

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lard S. Bracken, Charles Sindlinger, William Beard, Hanna Butler, Mrs. L. A. Torrens, Jennie Thatcher Beach and Marion Green. Harmony, Composition and Lectures—Dr. N. J. Eisenheimer. Violin—Leopold Kramer, Franz Esser and Fritz Itte. 'Cello—Bruno Steindel. Harp—Enrico Tramentti. Organ—Clarence Dickinson. Chamber Music—Franz Esser. Pub-
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motion and welfare of players and the maintenance of high standards in
the profession. This theatre will open in August.

As the school controls its own recital hall the pupils will be afforded
the opportunity of hearing numerous concerts, recitals and lectures, in-
cluding six chamber music concerts, three by the Steindel Trio, composed
of Mr. and Mrs. Bruno Steindel and Fritz Itte; and three by the Chicago
String Quartet, composed of Leopold Kramer, first concertmaster; Lud-
wig Becker, second concertmaster; Franz Esser, first viola, and Bruno
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Paur and Ganz in Recital.

Music for two pianos has received so little recognition, in this country, that the recital given some weeks ago by Mr. Bauer and Mr. Ganz, and that held last Sunday in Music Hall, by Emil Paur and Mr. Ganz, came almost as a novelty. That such concerts should be comparatively rare is not altogether unexplainable. Music of this kind has many difficulties, not only of execution but of ensemble. It requires technical completeness, which is possessed, of course, by most of the pianists who have won fame on our concert stages; but it requires, also, self-subordination and artistic insight, such as is seldom found in the virtuoso, who grumbles, too, at the need of rehearsals. Mr. Paur and Mr. Ganz produced an ensemble which was, in every way, highly satisfactory. Some of the best work which Mr. Paur has done this season he accomplished at the concert on Sunday. Mr. Ganz also played his part in that most artistic and musicianly fashion which we have learnt to expect from him, and not least pleasurable in his playing was the repose which characterized it. The variations by Brahms, and Liszt's "Concerto Pathétique," the writer was unable to hear owing to Lhevinne's recital at the Illinois Theater. Schumann's variation in E flat, as a work of genius and beauty, put the rest of the program well into the background, and the two performers gave it an admirable interpretation. Reinecke's "Improvisation on Manfred" suffered somewhat from its juxtaposition to Schumann's piece, but it is a very harmless composition, which, if it served no other purpose than to display the fine finger ability of Mr. Paur and his colleague, justified its place on the program.

In addition to a rondo by Chopin, there was played a valse and a polonaise of Arensky. The valse was a very charming composition, and since most of us have a sneaking partiality for dance tunes, and since, also, this particular one was uncommonly well played, Arensky's piece found itself vociferously encored. The same composer's polonaise, which closed the program, proved to be an attractive work, spoiled by the composer's persistent delusion that to sweep the white keys of the piano, from one end of the instrument to the other, with one finger, is to obtain an effect of great brilliance and originality.

The Amateur Musical Club.

On several occasions the writer has pointed out in the columns of THE MUSICAL COURIER that the artistic energies of the Amateur Musical Club have long been directed along lines which have accomplished much in the encouragement of good music and efficiency of performance. The last concert of the season, given on Monday in Music Hall, gave ample proof of the high standard which the club has set up for itself. A suite for two violins and piano, by Moszkowski, was admirably interpreted by Mrs. De Muth-Williams, Ethel Holladay, violinists, and Mrs. Lapham, pianist. Mrs. De Muth-Williams' violin playing is of that artistic quality which invariably gives pleasure to the listener. Miss Holladay is one of the most talented of the pupils of Emile Sauret, and this is saying much in her praise. Mrs. Lapham has won much well deserved reputation as an accompanist, of which difficult and thankless art she is one of the ablest exponents. With these performers Moszkowski's music was in good hands. And it is pleasant, refreshing music. If one is not transported to great heights of emotion and intellect by the Polish com-

poser's inspirations, one is, at any rate, neither bored nor puzzled by them.

Mrs. A. F. Schmidt was heard in three groups of songs by German, French, English and American composers. The singer showed herself to be the possessor of a voice which, if not very strong, is very sweet and expressive, especially in the medium and lower registers. She not only enunciates very clearly, but sings with a degree of vocal skill and poetic feeling which makes it hard to realize that so finished a vocalist is a member of an amateur association.

Lois S. Adler played on the piano three pieces of Chopin, Henselt's "Si oiseau j'étais" and the "March Militaire" of Schubert, arranged by Tausig. As the writer was able to hear very little of the performance, and as Miss Adler appears with the Thomas Orchestra this week, comment on her playing will be deferred until the review of this concert.

The Kneisel Quartet.

In writing a review of the work done by the Kneisel Quartet, a reviewer discovers something of the limitations of the English language. It sounds ridiculous to qualify such superlative chamber music playing by so cold and inadequate an epithet as "good," or "excellent," or "meritorious." The playing is all that, and yet much more. There are executants who perform on their respective instruments more brilliantly than Mr. Kneisel and his colleagues can perform on theirs, but there are not four ensemble players who can give us Beethoven's B flat major quartet, op. 130, as the Kneisel Quartet gave it on Wednesday, in Music Hall. The audience which came together to listen to this fine music was not large, but it was select, and as was only right and fitting, it was very enthusiastic. Mr. Kneisel began his concert with the first movement only of Schubert's great G major quartet, and herein may one pick a quarrel with him. For no organization which has the educating of the public taste in its keeping should sanction so unwarrantable a procedure as the mutilation of a work of art. The playing of Beethoven's wonderful quartet in B flat was something long to be remembered. To say that the performance was worthy of the work, is to give it its true estimate and its highest praise. Seldom has there been heard an ensemble so perfect, or a reading so full of real feeling and musicianship as this. Beethoven's work is not for the trifler. It contains six movements of portentous length, it makes exacting demands on the intellectual faculty of the listener as well as of the player, but it is a thing of joy.

Kneisel followed the string quartet of Beethoven with that by Grieg. With all admiration for the genius with which Grieg has endowed many fine works, it must be declared that his quartet is an unequivocal failure. It is not only that no more than twenty bars of polyphonic writing are to be found in the entire composition, but that the whole meaning and spirit of chamber music is absent from it. The work is very pretty, and that is, perhaps, the most serious of the indictments that can be brought against it.

FELIX BOROWSKI.

CHICAGO NOTES.

The Cosmopolitan School of Music and Dramatic Art announce that they are already receiving and instructing pupils in the school at the Auditorium Building. Beginning on June 26 there will be held a summer session of five weeks in which normal and public school work will

be taught. All the members of the faculty will be in attendance and will give private instruction.

Jeannette Durno Collins, whose piano playing at her recent recital in Chicago aroused so much enthusiasm, will give a program at the musicale to be given next Wednesday evening by Dr. and Mrs. Bertram Sippy, 3945 Ellis avenue.

Charles W. Clark will appear for the third and last time in song recital at Music Hall, April 15, under the management of F. Wight Neumann. Mr. Clark will sing Schumann's "Dichterliebe" in its entirety.

The last concert of the Thomas Orchestra series in the Ravinia Park Theatre will take place on Monday evening, Frederick A. Stock directing.

Henri Marteau, the distinguished violinist, will be heard in recital at the Illinois Theatre on Easter Sunday. He will play a sonata by Hans Huber, three movements from Lalo's "Symphonie Espagnole" and pieces by Sinding, Wilhelmj and Paganini. Mons. Goellner will assist at the piano.

Madame Nordica will make her only appearance in Chicago this season at a recital to be given under the management of F. Wight Neumann, in the Auditorium, April 14.

Elda Dushoff will give a recital in Steinway Hall, April 17, at which she will be assisted by Alexander Krauss, violinist, and Silvio Scionti, pianist.

The Windsor Park Choral Society will sing Stainer's "Crucifixion," April 9, at the Bethel Congregational Church.

One of the most interesting events of the week will be the Steindel Trio concert, which will be held on Thursday in the foyer of Orchestra Hall. Schubert's Trio, op. 100, and Godard's Trio, op. 72, will be played by Mr. and Mrs. Steindel and Fritz Itte. Mr. Steindel will play as 'cello solos "Adelaide," of Beethoven, and Boccherini's rondo, and Mrs. Willard S. Bracken, contralto, will sing songs by Franz and Schumann.

An event of promise on the calendar for the immediate

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future will be the concert to be given on April 19, in Music Hall, at which the soloists will be Waldemar Lutschg, the young Russian pianist, and Mme. Brazzi, contralto, who will make her Chicago debut in concert. The recital will be given for the benefit of poor mountaineer children of the South and will be under the direction of Mrs. Emerson Brush.

Pupils of the Chicago Musical College presented a varied program in Music Hall Saturday afternoon. Nine numbers were given, including vocal, piano and violin selections and dramatic readings, and the affair was one of the most delightful of the college year. As usual, when these Saturday afternoon college entertainments are given, the hall was packed and the audience was extremely enthusiastic. Piano selections were contributed by Madeline Williamson, Charlotte Andrus, Edna Becker and Anita Alvarez. A violin number, Svendsen's romance, was admirably rendered by Sol Cohen. Readings were given by Marie Harris and Hazel McDonald. May Mannon sang "Love's Dream" and May Fry rendered "The Lord Is My Life."

Anna W. Chinlund will give a piano recital in Cable Hall on Wednesday, April 18, under the auspices of the Columbia School of Music. The recitalist will play works by Schumann, Beethoven, d'Albert, Henselt, Liszt and Chopin. Miss Chinlund will be assisted by Virginia Estill, soprano, who will sing songs by Schubert, Coombs and Wicked.

On Thursday, April 12, a concert will be given under the auspices of the Alliance Française, by Emile Sauret, Hermann Devries and Frederick Morley. Mr. Sauret will play the ballade and polonaise of Vieuxtemps, and Wieniawski's fantasie on "Faust." Herman Devries will be heard in songs by Gounod, Schumann, Bemberg, and in a song by Sauret, the text of which is the work of Mons. Meron, the French Consul in Chicago. Mr. Morley will play Chopin's F minor fantasie and pieces by Leschetizky, Sgambati and Liszt.

Grant Hadley sang in "Hiawatha," at Jacksonville. The following notice was received regarding Mr. Hadley's singing:

Seldom does one see so perfectly exhibited in an artist and so evident, a deep appreciation of his subject. Mr. Hadley delighted his hearers as much by his very evident understanding and feeling as by his splendid baritone, which he used with wonderful effect.—*Jacksonville Daily Journal.*

A chamber music concert will be given by the American Conservatory Saturday afternoon, April 14, at Kimball Hall, under the direction of Adolf Weidig.

Helen Buckley, soprano, has been singing with the signal success which has always attended her artistic efforts. The subjoined notice of her singing appeared in the Fort Worth Record:

Miss Buckley's soprano is a voice of great purity and smoothness, sympathetic and under excellent control. She sang some of the most difficult portions of her numbers with an elegant finish.

A recital was given last Tuesday in Cable Hall by Esther Nelson Karn, assisted by Lavon Sperry, soprano, and Grace Leach, pianist. Miss Karn gave a reading of works, to which musical accompaniment was supplied by Miss Leach, who also contributed solos by Sinding, Ravina and Gottschalk. Miss Sperry was heard in songs by Metcalf, Bond, Loney, Galloway, Speaks and Vannah.

Marion Green, basso, has accepted a position in the choir of the First Presbyterian Church. Last Sunday his fine voice and artistic singing was heard in Mendelssohn's "O God, Have Mercy." He also scored success in his interpretation of the bass part in "The Creation," which was given on March 30 by the Haydn Choral Society, in Park Avenue Methodist Episcopal Church. The following notice of his singing appeared in the South Bend Tribune, March 14:

Mr. Green came to South Bend as an old friend, and fulfilled all expectations of him. It can be truthfully said that he has made a notable advancement since his appearance here with the Thomas Orchestra last June. He possesses, besides the glorious endowment of a sturdy, ringing voice, fine stage presence and sings with such ease and authority that he is at once a favorite. His rendition of the "Sapphic Ode" (Brahms), "The Eagle" (Schneider), and "The Pipes of Pan" (Elgar) was of such a nature that he was obliged to respond to a vociferous applause with the encore "All for You." His work in Stabat Mater" was equally notable.

MUSIC IN MEXICO.

CITY OF MEXICO, April 2, 1906.

A season of grand opera by the Mario Lombardi Opera Company will open at the Hidalgo Theatre about the third week in April. Popular prices are announced. As the company will bring some excellent artists, there is every indication that the season will prove successful, for we are to have no other operatic diversions for the next six months in the City of Mexico. The repertory includes: "Otello," "Aida," "Rigoletto," "Manon," "La Bohème," "Fedora," "Don Pasquale," "Faust," "Carmen," "Lucia,"

"Mignon," "Andre Chenier," "L'Africaine," "Les Huguenots," "La Traviata," "Il Trovatore," "Il Ballo in Maschera," "L'Elisir d'Amour," "La Favorita," "Ernani," "La Sonnambula," "I Pagliacci," "Tosca," and "La Gioconda." The names of singers, dancers, &c., are published in the following list: Sopranos, Adelina Pado-vani, Velia Giorgi, Elisa Valenti Orelli, Ida Soragna, Pia Roluti Salto and Clenice Gentilisi; contralto, Guglimina Marchi; director, Fulgencio Guierrieri; tenors, Emilio Orelli, Attolio Salvesechi and Umberto Buchieri; baritones, Cesare Bacchetta, Angelo Antola and Adolfo Pacini; basses, Olinto Lombardi and Alejandro Pancera; sub-director, Giovanni Baravelli; six ballet dancers; orchestra of the Conservatory National of Mexico and Scala, Milan; chorus of forty.

One week ago last Sunday Elena Marin, the Mexican soprano, made her debut in a double bill. Miss Marin has been studying in Italy for five years at the expense of the Mexican Government. As Marguerite in "Faust" and Santuzza in "Cavalleria Rusticana," Miss Marin achieved a triumph. As the unfortunate heroine in both the French and Italian operas the young singer gave evidence of great talent as an actress, a point that counts for much with the Mexican public. The casts were made up of native singers:

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Santuzza Elena Marin
Lola Adriana Delgado
Mama Lucia Señorita Vega
Turiddu Jose Vigil y Robles
Alfo Rafael Lopez

FAUST.

Margarita Elena Marin
Marta Señorita Vega
Fausto Jose Vigil y Robles
Mefistofeles Jose Silva
Siebel Señorita Vega

Mrs. H. W. Sellover, one of our favorite sopranos, is now in New York, studying with Oscar Saenger. Mrs. Sellover will not return to the City of Mexico until the autumn.

One of the recent events was the velada held at the Mexican Young Men's Christian Association. Vice-President Corral, and the son of the great reformer, Benito Juarez, were guests of honor. The musical selections were given by the Gendarmeria Band, and two pianists, L. N. Garcia and Ida Woodward. Mr. Garcia played a Chopin

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mazurka and Miss Woodward a composition by a Mexican composer.

Zarzuela still holds the boards at the Principal and at the Renacimiento. A Spanish dramatic company is giving performances at the Arben.

"The Mikado" will be presented at Renacimiento, April 20, by amateurs, under the direction of Ida Fitzhugh Shepard. The proceeds will be devoted to the Father Hunt Cortez Home for Working Boys. This is the cast:

Mikado.....	Manny Turner
Pooh Bah.....	G. H. Howat
Pish Tush.....	T. G. Weston
Ko Ko.....	W. H. Healey
Yum Yum.....	Mrs. L. Bothwell
Pitti Sing.....	Mrs. G. I. Ham
Peep Boo.....	Miss G. Brown
Kat'ah.....	Mrs. G. H. Shearer
Nanki Pooh.....	H. L. Lee

Program for the Huss Concert.

Mr. and Mrs. Henry Holden Huss, assisted by the Kneisel Quartet, will present the following program at their concert in Mendelssohn Hall, Easter Tuesday afternoon, April 17:

Quartet, E flat major (first movement).....	Schubert
The Kneisel Quartet.	
Quel ruscetto.....	Paradies
Polly Willis.....	Arn.
Patron, das macht der Wind.....	Bach
Träume.....	Wagner
Widmung.....	Schumann
Hildegard Hoffmann Huss.	
Sarabande, D major.....	Huss
Menuet, C major, op. 18.....	Huss
Prelude, Appassionata, A minor.....	Huss
Tone Picture, To the Night, op. 21.....	Huss
Impromptu, D major.....	Huss
Prelude, A flat, No. 4, op. 17.....	Huss
Henry Holden Huss.	
Quartet, E minor, op. 22 (Manuscript).....	Huss
(Dedicated to Eugene Ysaie.)	
The Kneisel Quartet.	
My Jean (Burns).....	Huss
Before Sunrise (Richard Watson Gilder).....	Huss
It Was a Lover and His Lass (Shakespeare).....	Huss
Wienlied (Hejduk).....	Huss
I Love Thee (Ruckert, translated by H. E. Krehbiel).....	Huss
Hildegard Hoffmann Huss.	
Sonata, for Violin and Piano, G minor, op. 19.....	Huss
(Dedicated to Mr. Kneisel.)	
Mr. Kneisel and Mr. Huss.	

Mr. Huss wrote the string quartet that will be played at this concert at the request of Ysaie. The great violinist made the request after hearing Mr. Huss' violin concerto. When the Belgian artist was in this country last year he played the new work, and at the time was enthusiastic over the composition and told Mr. Huss that he would produce it in Brussels. The violin sonata on the program, dedicated to Mr. Kneisel, was played by the composer and Mr. Kneisel at one of the concerts of the Kneisel Quartet several years ago. The Huss songs which Mrs. Huss will sing are, with the exception of "My Jean," all new and still in manuscript.

Genevieve Wheat an Admirable Contralto.

Genevieve Wheat, the contralto, sang recently at concerts in Pittsburg, McKeesport, Cleveland and Wheeling. The daily papers of those cities referred to her artistic endeavors in reviews, from which these paragraphs are cut:

Prolonged applause greeted Genevieve Wheat, and her first appearance was a triumph. Her stage presence is charming and her voice one of rare excellence, unusually rich, strong, flexible. Miss

Wheat has temperament, spirituality and considerable dramatic quality, and a contralto voice that is remarkable for clearness. She handles it with the skill of an artist.—Wheeling Register.

Genevieve Wheat was greeted with a joyful outburst of applause. Her voice is pure contralto of wide range, great volume and clearness. She is endowed with fine musical temperament and intelligence, and her beautiful voice was a delight to all who heard her. She is charming and graceful and an artist of rare ability.—Wheeling Intelligencer.

Genevieve Wheat, the Siebel and Martha of the cast, sang with great taste and expression, and her attractive personality added to the pleasure of the audience.—Cleveland Leader.

Miss Wheat was a new singer to most of those who heard her, but she was well received, her work being very well done. She was particularly happy in the ballad in the third act.—Cleveland Plain Dealer.

Miss Wheat sang the "Gentle Flower" song of Siebel with pretty grace.—Cleveland News.

Miss Wheat as Martha and Siebel brought credit on her city.—Pittsburg Gazette.

Genevieve Wheat sang the beautiful aria, "Adieu, Forests," from "Jean d'Arc," by Tchaikowsky, and a group of six very unusual songs not heard before in this vicinity.

Miss Wheat had a very enthusiastic reception.—Pittsburg Gazette.

Genevieve Wheat won a great degree of commendation. Her beautiful voice, with its rich, full tones and its depth of feeling and truth of expression, is one of the best contraltos ever heard in this vicinity.—McKeesport, (Pa.) News.

"AIDA" IN CONCERT FORM.

BROCKTON, Mass., April 6, 1906.

"Aida," in concert form, is the feast the Brockton Choral Society has planned for April 20. Louise Ormsby will be heard in the title role; Isabelle Bouton will be the Amneris, Edward Johnson the Rhadamenes, Stephen Townsend the Amonasro, Leverett B. Merrill the Ramfis, and William H. Kinney the King. Emil Mollenhauer, of Boston, will conduct, and forty-eight members of the Boston Festival Orchestra will be added to the musical forces. George E. Keith is president of the society and George Sawyer Dunham the secretary. The concert will take place in the Brockton City Theatre.

Gilda Ruta Opera Production.

The Gilda Ruta Philharmonic Society, a musical institution founded by Countess Gilda Ruta, gave an operatic concert on Tuesday evening, April 3, at the Carnegie Lyceum. The program consisted of the third act from "I Lombardi," by Verdi, and "Il Maestro di Cappella," by Paer, a beautiful little comic opera seldom heard. Both these works were interpreted by Andreina De Ecclesiis, soprano; Chevalier Alberto de Bossini, baritone, and Ettore Hocke, tenor. The performance was under the able direction of Countess Gilda Ruta. Miss Ecclesiis scored a triumph pure and simple, her beautiful soprano voice being admirably adapted to the two parts which she essayed. She had to respond to four curtain calls after her chief aria, which the audience redemanded enthusiastically. Chevalier Alberto de Bossini, a real artist, sang splendidly the leading part of "Il Maestro di Cappella." He delighted his hearers with his irresistible humor and fine singing. Mr. Hocke, a pupil of Countess Ruta, also sang very well, especially the trio from "I Lombardi." He has a very sympathetic tenor voice. During the intermission Anna Ruta played the "Prelude," by Rachmaninoff, and the E major waltz, by Moszkowski, with very good tone and brilliant technic. She had to respond to an encore.

SEATTLE.

SEATTLE, April 6, 1906.

Seattle, the Queen City of the Northwest, is not only thriving in the commercial realm, but is attracting artists and musicians to look after the esthetic and cultured side of life. Its activity is not only receptive, but reaches the sublimity of philanthropic impulse. This was displayed when the Columbia College of Music of Seattle gave a concert for the benefit of Anna Mrowzinski, who is about to depart for Leipsic for further musical study.

A Lenten musical was given by the Misses Crow, Jean and Nora, violinists, and Etta, cellists, assisted by Miss Grunbaum, at the home of Mrs. Vinnedge.

The piano pupils of May Bucklin and the voice pupils of Ella Margaret Helm united in a recital. The following took part: Martha Davis, Mildred Barnes, Anita Churick, Eva Skinner, Kitty Meacham, Helen Shelton, Kathren Siame, Alice Richardson, Adelaide Aull, Kathren Churick, Bessie Tiffney, Zoe Crockett and Margery Gratton.

Gerard Tønning, composer and pianist, gave a concert of his own works for the benefit of the organ fund of the Unitarian Church. He was assisted by Nina Martin Hatcher, Karl Riedelsberger, Edwin Cahn, Sidney Brown, Karl Smith, John Teply and Karl Schwerdfefer.

The third week in March was a red letter time for artists and musicians in annual "Exhibition of Arts and Crafts," held at Little's Hall. Each night a musical program was given in which Seattle's artists displayed their talents. Monday night was in charge of Mr. Butler and the Trinity Parish Choir. Tuesday night was in charge of Mrs. G. A. C. Rochester. Wednesday night, Elizabeth Richmond Miller and vocal pupils, and W. Vaughn Arthur, violin class, rendered selections. Thursday night Mary Carr Moore gave a unique entertainment in which all her own music was played and sung. Friday night the program was given by Harry Girard and his pupils. Saturday night the Schubert Club assisted.

Karl Riedelsberger gave a violin recital at the Stander at which he played a number of Gerard Tønning selections with the composer at the piano.

The Joseffy Club met at the home of Mrs. Chilberg. Those participating in the program were: Frieda White, Mrs. Ferris, Mrs. Beck, Mrs. Eaton, Mrs. O. Jones, O. A. Piper, Mary Roberts, Pearl Cornwall, Imo Monroe and Geraldine Dalton.

DAVID SCHERTZ CRAIG.

DULUTH.

DULUTH, Minn., April 7, 1906.

The Duluth Chamber Music Club presented an ideal program at the last concert of the third season. Emily Ellis Woodward was the assisting singer. The music played included Foote's quintet, op. 38; Mendelssohn trio, op. 49; and the Dvorák string quartet, op. 98. Miss Woodward sang the Richard Strauss "Serenade." The members of the club are: Frederick G. Bradbury, first violin; Oliver Colbertson, second violin; Clarence Evans, viola; Marie Geist-Erd, cello, and Mrs. Frederick G. Bradbury, pianist.

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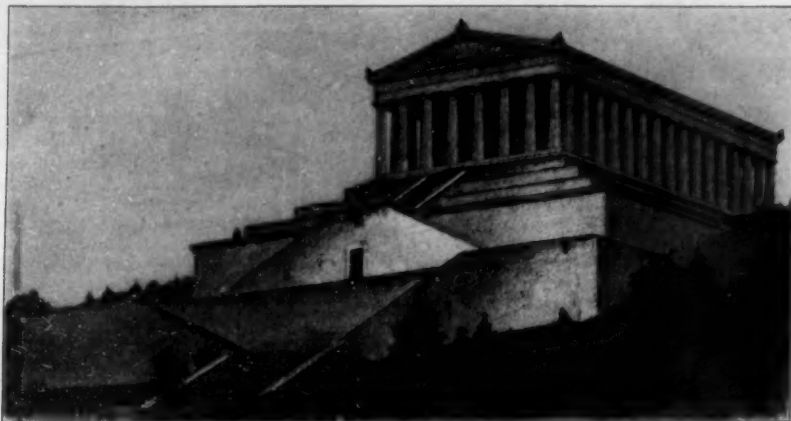
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WALHALLA, REGENSBURG, NEAR MUNICH, GERMANY.

MUNICH, March 25, 1906.



WALTER BRAUNFELS is a composer to whom attention has been called this season, as manifesting qualities that will bear watching. What the outcome will be it is, of course, impossible to predict as yet. At present he is essentially of the ultra-modern class, when by the latter is understood those whose conscientious aim appears to be the careful weeding out of every hapless shoot and scion of melody from their works, and the filling in of the gap with a din of meaningless orchestration.

Whether this be innate in the case of Braunfels or merely a passing phase growing out of the atmosphere and influences of his environment, time only can tell, as he is still extremely young. At all events he manifests sufficient talent to make the observance of his future development of interest.

A few weeks ago Braunfels gave a concert consisting largely of his own works, and in which he was assisted by Theo Drill-Oridge, the mezzo soprano engaged this winter by the Opera in Vienna, and the brilliant pianist and teacher, Anna Langenhan-Hirzel, of whom Braunfels is one of her finest pupils. The program consisted of Eugen d'Albert's piano arrangement of Bach's "Passacaglia"; songs by Brahms, W. F. Bach, Walter Braunfels and Hugo Wolf, sung by Theo Drill-Oridge; a rondo in B minor (op. 9), for two pianos, by Braunfels; and Bach's concerto in C major for two pianos.

Both Braunfels' songs and his piano composition show power, vigor and refinement, and were warmly welcomed by the audience. He revealed excellent pianistic equipments in his rendition of his rondo, and of the Bach concerto, assisted by Madame Langenhan-Hirzel, who also dis-

played her versatile gifts of style and interpretation delightfully, in both numbers.

The second of Gustav Drechsel's concerts with the Kaim Orchestra, devoted to the early classics, presented a highly interesting program, commencing with the D major "Sinfonia" by Johann Stamitz, a Bavarian composer, who lived in the period from 1717 to 1757; a "Concerto da Chiesa" in A minor, by Dall' Abaco, who flourished 1675 to 1742; the prelude from Handel's "Concerto Grosse," No. 5; Mozart's "Maurerische Trauermusik"; and Haydn's symphony No. 9, in C minor.

The graceful simplicity of the works, and the charming melody with which they overflow, were a delight to the listener. Stamitz's captivating little "Sinfonia" was one of the brightest gems of the program. Though very light in character, it is a well spring of the most exquisite melody from start to finish, and is replete with grace and beauty of form. "A symphony in miniature" it was afterward described; and so it is. It calls for an absurdly small orchestral force, according to our modern ideas, employing about twenty violins, four cellos, and, if I remember correctly, four violas, flute, two oboes, two clarinets, two horns, two trumpets and one double bass.

The "Concerto da Chiesa" was the least attractive selection, its melodies tending to a somewhat austere and monotonous character; and the quaint old cembalo, with its odd, twanging tone, while an extremely curious and interesting feature of the piece, does not exactly add to its beauty.

Adolf Hempel, the organist, who played it the other evening, is not one to show the instrument to best advantage. It sounds quite a different thing when played by an

artist possessing thorough knowledge and skill in its use.

The Kaim Orchestra's admirable interpretation of Haydn's delightful symphony should not go unnoticed, nor the work of Cornelius van Vliet, the new first 'cellist of the organization, in his charming little solo, in which he displayed artistic qualities and equipment of a high order. Drechsel, the originator and director of these concerts, is an excellent conductor, and enters thoroughly, moreover, into the spirit of the works. He deserves all praise and thanks for affording the public an opportunity of becoming acquainted with these precious old heirlooms of the musical treasury.

The third of these concerts will occur on April 17.



Carl Dupont was the soloist in the "Volks Symphonie" concert, which brought forward Beethoven's "Pastoral" symphony, his G major piano concerto and his "Leonora" overture, No. 3. The pianist displayed the most finished technic, but there was nothing of depth or import in his utterance. In grateful contrast to him shone the soloist of the following week's "Volks Symphonie," Anna Langenhan-Hirzel, who achieved a veritable triumph with her superb performance of the E flat major concerto. It was one of the most brilliant presentations offered throughout the course of the Beethoven series at these concerts this season, and was deservedly greeted with storms of applause. The other numbers on the program were the "Egmont" overture and the seventh symphony, both splendidly given by the Kaim Orchestra under Raabe. The Beethoven cycle closed at the next concert with the eighth and ninth symphonies.



Ernst Kraus, the great tenor of Bayreuth fame, appeared here in concert a few weeks since with Hans Pfitzner, the composer, and Heinrich Kiefer, the well known 'cellist.

This splendid artistic combination, and above all the magic name of Kraus, drew such crowds to the Vier Jahreszeiten that the hall was filled to overflowing, and many persons were disappointed who had hoped to secure places.

The first half of the program was made up of songs of Hugo Wolf's, given by Kraus, and a sonata for 'cello and piano by Hans Pfitzner and dedicated by him to Heinrich Kiefer, who played the 'cello part for this occasion, with the composer presiding at the piano.

The second half consisted of the following songs by Pfitzner: "Nachtwanderer," "Zum Abschied meiner Tochter," "Zorn" and "Studenten fahrt"; Hugo Wolf's famous and popular "Heimweh," and the "Waldweben," from "Siegfried," and the "Liebeslied," from the "Walküre." Pfitzner, who is a splendid pianist, accompanied brilliantly Kraus' temperamental rendition of the songs. The great tenor was not in best voice that evening, but he sang with a dramatic fire and intensity that literally carried away the audience with enthusiasm.

Ernst Kraus will sing at the Royal Opera as Tristan in



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April, and it is expected that he will also appear again in concert next month with Pfitzner and Kiefer.

Pfitzner's overture to "Käthchen von Heilbronn" was given its second performance of the season here in the Tonhalle and in the presence of the composer. The occasion was a concert given by Willy Martin, the "high bass" singer, assisted by the Kaim Orchestra, under Schnéevoigt. The overture was followed by two songs of Richard Strauss, for bass voice and orchestra, namely, "Pilger's Morgenlied," Goethe's poem forming the text, and a "Notturmo," the words by Richard Dehmel. Neither of the songs is in Strauss' most interesting vein, though the "Notturmo" gives a powerful and dramatic picture of the lugubrious subject of the poem. Pfitzner's ballad, "Die Heinzelmannchen," for bass voice and orchestra, followed, but the singer utterly failed to portray the humor and finesse of the work. The concluding number was Hugo Wolf's musical setting of Goethe's "Prometheus," for bass voice and orchestra. Martin's singing did not create, in general, a very favorable impression. His voice is excellent, but not heavy enough for the works he essayed, and his style tends to a somewhat monotonous seriousness. Schnéevoigt conducted magnificently, as usual.

Mozart's early opera, "Il Re Pastore," was produced in the Gärtner Platz Theatre by the Orchesterverein of this city.

Wolf-Ferrari's new comic opera, "Die Vier Grobiane," had its first performance at the Royal Opera on March 19 and proved a great success. The German text of the opera was prepared by Herman Teibler, the well known music critic and writer, whose sad death occurred two days after the production of the work, in whose preparation for the German stage he had had so prominent a share.

The "Nibelungen Ring" cycle will be produced at the Royal Opera next month, beginning with the "Rheingold," on April 18, and followed by the trilogy on April 19, 21 and 22, respectively. Karl Burrian, of Dresden, will sing as Siegfried; Andreas Moers, formerly of Leipzig, now of Düsseldorf, will appear as Siegmund; Herr Gillmann, from Graz, who last fall entered upon his term of engagement in the Munich Opera, will assume the roles of Fafner and Hagen, and Alberich will be impersonated by Zador. Frau Burk-Berger is to appear as Brünnhilde, while the part of Sieglinde will be sung by Berta Morena. Herr Franz Fischer will conduct throughout the series.

Father Hartmann, the Franciscan monk composer, who has been transferred from Rome to the monastery attached to St. Anna's Church in Munich, is at present arranging for the performance of his oratorio "Franciscus," which will be produced here after Easter.

The last of this season's subscription concerts in the Musical Academy in Würzburg, which occurred on March 17, brought forward two tone poems, a "Dionysische Phantasie," by Sigmund von Hansegger, the director of the Frankfurt Museum; and "Frohe Ernte," for soloists, chorus and orchestra, by Ludwig Hess, the well known tenor, of Berlin. Both composers were present on the occasion. The first named work opened the evening, and was directed by Hansegger himself; while in four of his songs which followed, the two "guests" joined forces, Hansegger playing the piano accompaniment to his compositions, which were sung by Hess.

The latter's "Frohe Ernte" was directed by Hofrat Dr. Kliebert. The Allgemeine Zeitung of Munich comments upon the work with modified praise; and while pronouncing it a highly interesting composition of merit and earnestness, declares, nevertheless, that Hess the composer is not the equal of Hess the singer.

The Oratorio Verein of Augsburg will give on Sunday,

April 1 the first production in Germany of Gabriel Pierné's four part musical legend, "The Children's Crusade," written for children's chorus, mixed chorus, solo voices and grand orchestra. At the Augsburg presentation there will be a children's chorus of two hundred voices, a mixed chorus of one hundred and eighty and an orchestra of sixty members. Karl Kennerknecht, of Munich, will be the tenor soloist.

ETIENNE.

SYRACUSE.

310 NIXON STREET,
SYRACUSE, N. Y., April 5, 1906.

Tom Ward, associate conductor of the Syracuse Music Festival Chorus and director of music at the First Methodist Church, has been engaged as director at Thousand Island Park for the coming season.

The Morning Musicales have been unusually active of late with their recitals. Within the past three weeks three recitals of merit have been given by the organization. The last recital was devoted to the works of American composers and arranged by Mrs. G. Griffin Lewis and Mrs. Frank L. Walrath. The first of a series of interesting numbers was the first movement of the D minor concerto, by MacDowell. The movement was played by Adolf Frey and Eva M. C. Born. Professor Frey's playing was that of a mature pianist who knows his instrument. Miss Born, a pupil of Professor Frey, has an admirable knowledge of her teacher's method. Her technic is accurate and brilliant and her tone has good quality and color. Bertha Jones, who played Foot's "Romance" for violin is one of the talented young woman violinists in this city. Two groups of songs by well known American composers were sung in an easy and fluent manner by Irene H. Foster. Mrs. C. H. Barnes sang four dainty little songs in a delightful manner. An enjoyable number was a group of songs by Birney Petegrew, baritone at the May Memorial Church. Mr. Petegrew's voice is of a fresh, pleasing quality, and he uses it intelligently. Chadwick's melodious "Thistle Down" was sung by the Morning Musicals Double Quartet, under the direction of Albert Kuenzlen.

Of the other two recitals, the first was a Schumann-Schubert program arranged by Mrs. Henry Darby and given by Eva Born, Laura Born, Mrs. Darby, Flora Dawson, Edith Trost, Prof. H. L. Butler and Harold Tymesen. The chorus also sang several enjoyable numbers. The second was a complimentary recital given by the members to their friends and was arranged by Mrs. Alexander Brown and Miss Dissel. Contributors to the program were Mrs. C. H. Daman, Professor Frey, Mrs. W. H. Berwald, Mrs. Reginald Bulley, Miss Woodhull, Mrs. Adolf Frey, Mrs. C. W. Ball, Miss Trost, Mrs. Frensdorf, Louis Baker Phillips, Mrs. Walrath and William Berwald.

Marie Lindermer Davis, contralto at the First Presbyterian Church, has gone to Florence instead of to Berlin, as she first planned, and is now studying with Lombardi at the Whitney School. Mrs. Davis has a beautiful contralto voice and has been an active member of the musical forces of this city. Mrs. Davis' place in the quartet at the First Church is being filled by Beula Chase Dodge.

The list of soloists for the sixth annual festival of the Syracuse Music Festival Association contains many names well known to local audiences. Anita Rio has sung here many times during the last four years. Gwilym Miles has many friends here and Edward Johnson, who sang here for the first time last year, will be awaited with pleasure by those who heard his beautiful tenor voice and fine vocal ability at the last festival. Isabel Bouton and Emilio de Gogorza will also be awaited with pleasure. The new

comers to the festival this year are Marteau, Waldemar, Lutschg, Louise Ormsby, Josephine Knight, B. L. Merrill, Mr. Kenney and Lloyd Rand.

Hans Seitz, a teacher in the Cincinnati Conservatory of Music, has been engaged to succeed Harold Lancaster Butler as head of the vocal department of Syracuse University. Mr. Seitz is a pupil of Stockhausen, who created the role of Tannhäuser and has sung in opera in Dresden and Frankfurt. Mr. Seitz will take up his work here at the beginning of the college year, in September.

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S. C. Bennett, the widely known teacher of singing, is having one of his busiest seasons as a voice builder, a specialty he has followed for thirty years. Mr. Bennett's studios are located in Carnegie Hall, New York, and in the Post Office Building, Asbury Park, N. J. During the months from June to October he gives his entire time to his studio in Asbury Park. Many successful singers and teachers are indebted to Mr. Bennett for the practical ideas which he presents in his teaching. Genevra Johnston Bishop, one of the leading teachers of voice in Washington, was, during her early experience as a singer, under his instruction for nearly three years. A quotation from one of her letters reads as follows: "I consider him to be one of the best teachers of the present time, particularly for location of voice and purity of tone."

Maurice G. Beckwith, teacher in the Women's College at Frederick, Md., is an enthusiastic admirer of Mr. Bennett's methods. Mr. Beckwith is a successful teacher and conductor of the Frederick Choral Society. He has been studying with Mr. Bennett for two seasons during the summer.

Gertrude Horner, soprano of the Smithfield M. E. Church, Pittsburg, Pa., is another talented singer who has studied for several seasons under Mr. Bennett. She is one of the successful teachers of Pittsburg.

William G. Willet, baritone, of Chicago, and one of the leading teachers in the city, received his first ideas of voice development from Mr. Bennett. A more recent example of Mr. Bennett's instruction is to be found in the singing of Mrs. Walter Hubbard, who gave a song recital recently at Aeolian Hall, New York, in connection with Mr. Bennett's lecture. On this occasion she gave a program of sixteen song numbers, all sung with remarkable skill and purity of intonation. Mrs. Hubbard is in demand (professionally) at entertainments of various kinds. Leila Topping is another pupil who has become a successful teacher in the Institute for Young Ladies at Clinton, Ala. She will resume her lessons under Mr. Bennett at Asbury Park this summer.

All the vocalizes for voice building which Mr. Bennett uses in his teaching are original in form and admirably adapted for the ideas he wishes to bring out with his pupils, and he hopes to be able, if time will permit, to publish these exercises and studies in book form.

Albert Mildenberg's Studio Musicales.

A very interesting program was presented Sunday afternoon by pupils and friends of Albert Mildenberg. Miss De Fore and Beatrix Stevens contributed each a group of songs, and both showed voices of much charm and careful cultivation. Alexander Berne played a group of piano solos. An elastic touch and a well rounded tone characterize his work. Mr. Wickenhoefer's violin solos were appreciated by the enthusiastic guests, as were Mr. Meehan's baritone solos. It was the last of the Sunday afternoon musicales, as Mr. Mildenberg will soon make his departure for Europe.

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NORWICH MUSIC NOTES.

NORWICH, Conn., April 4, 1906.

At a recital given in Brunswick Hall, Westerly, R. I., Tuesday evening, March 20, Edith B. LeJeune sang delightfully.

Broadway Theatre was crowded two evenings last week at the production of the comic opera, "The Frogs of Old Windham," written by the Leavitts, of Putnam, and presented under the auspices of the Ladies' Society of the Universalist Church.

The work of the entire cast was spirited and the opera went much more smoothly than most amateur productions. Mary E. Rogers, as Dorothy Dyer, sang tunefully, and George A. Keppler, as Lord Linwood, made a decided hit. The other principals were excellent, and there was a large and efficient chorus.

The Academy Musical Club, under the direction of Eugene Wallner, is winning laurels at all the exercises of the Academy.

Edward Strong, of New York, sang a second time this winter at the Norwich Club, Wednesday afternoon, March 21. He fully sustained his former reputation as an artist.

At a meeting of Faith Trumbull Chapter, D. A. R., at the Norwich Club, Friday afternoon, March 23, Harriet C. Frisbie sang two groups of songs very pleasingly. Miss Frisbie, who was formerly a pupil of Elizabeth Clark-Sleight, is now studying with Madame von Klenner, of New York. She is solo soprano at the Central Baptist Church.

Ella Hudson Crocker, of New London, sang at a meeting of the Round Table, Tuesday evening, March 27.

Hope Circle, of the King's Daughters, gave a remarkably fine concert in Y. M. C. A. Hall this week, for the benefit of the Japanese famine sufferers. The Temple Quartet, the Harmony Club, and many of the leading soloists of the city added to the success of the undertaking, which realized more than \$100 for this worthy cause.

At a recent meeting of the Willimantic Woman's Club, Elizabeth Cleasby afforded much pleasure by her singing.

The Lenten cantata, "Penitence, Pardon and Peace," was rendered under the direction of Caroline H. Thompson, organist of Trinity Episcopal Church, Sunday evening, April 1. The solo parts were sung by Mrs. Charles Pierce, Mrs. C. H. Hurd, George Turner and Hugh Kinder.

The vested choir of Christ Episcopal Church, directed by Organist W. F. Habbeckotte, sang Gounod's "Gallia," for the special Lenten musical service, Sunday evening. The note of sadness which runs through the music was emphasized by the chorus, and the solos by Norman Lathrop were beautifully sung.

Grace Aldrich-Crowell, assisted by Robert Wilson, of Boston, gave a very successful song recital in Y. M. C. A. Hall, Tuesday evening, April 3. She has a soprano voice of wide range and pleasing quality, as well as a charming manner. Her program offered much variety, bringing out fully her wonderful accuracy and mastery of her art. The "Shadow Song," by Meyerbeer, and the "Chanson Provencale," by Eva Dell'Acqua, were specially well received by the audience. Mrs. Crowell is a pupil of Gertrude Franklin, of Boston, and a teacher in this city. Mr. Wilson's voice is a bass, closely approaching a baritone, in quality. He sang all of his numbers well, but it was in the "Border Ballad," by Cowen, that the remarkable dramatic power of his voice was most apparent. He is a pupil of the Whitney School of Opera, and a church soloist in Providence. The accompaniments were played with rare taste and sympathy by Charles A. Dowsett, thereby adding much to the program.

LYLE F. BIDWELL.

Another Homer Moore Pupil.

It is not a frequent occurrence that a successful singer can credit all her instruction to one teacher, but Charlotte Guyer George, contralto, has never studied with anyone but Homer Moore. Her first lessons were taken several years ago when she was a girl, "her golden hair hanging down her back." She has been heard in New York, at the Metropolitan Opera House and Madison Square Garden, at the Duss orchestral concerts and last year she was solo alto Flower Girl in Mr. Savage's production of "Parsifal," appearing several times during the season as Kundry. At

present she is appearing with great success in vaudeville. The press is unanimous in her praise.

The following is from the Lowell Mail:

Charlotte George, whose magnificent contralto voice charmed so many of the Lowell theatregoers during the engagement she has just closed, rendered a most beautiful solo at the nine o'clock mass at St. Peter's Church yesterday morning. Her full, mellow tones held her listeners spellbound and the unbroken stillness which reigned throughout the vast edifice showed how thoroughly her rare, faultless voice was appreciated.

Here is another, this time from the Lawrence Telegram:

The appearance of Charlotte Guyer George was the signal for applause. No vaudeville vocalist holds the popularity and favor of a Lawrence audience as she does. Miss George is here for the third time in a season, at the special request of hundreds of Colonial patrons, and her vocal gems were given a most cordial appreciation last evening.

This one from the Fall River News:

Charlotte Guyer George, the silver voiced contralto, made a distinct hit. Her voice is rich and full of melody and her tones are especially clear and brilliant. Her interpretation, enunciation, and above all, unaffected manner, were in full accord with the real artist.

It is Mr. Moore's policy to get his pupils into public work where they will get experience and also turn their knowledge into dollars.

ENGLISH OPERA IN TERRE HAUTE—NOTES.

TERRE HAUTE, Ind., April 3, 1906.

This week witnessed the most important operatic event in the musical history of Terra Haute—the presentation of "The Valkyrie" in English Monday evening at the Grand Opera House, by the Savage Company. To put the opera on it was necessary to remove two rows of seats to make room for the orchestra. The company, composed of about 200 people, came direct from St. Louis, making but one other stop in Indiana, that in Indianapolis. Elliott Schenck was the director.

"The Ride of the Valkyries" was one of the most keenly appreciated numbers, being the most familiar. The electrical effects in the superb closing scene, where Wotan puts his daughter to sleep and calls upon the protecting wall of flames, successfully produced an illusion at once poetic and impressionistic. In the cast were the Wagnerian tenor, William Wegener; the dramatic mezzo, Rita Newman; prima donna, Martha Miner, recently from Paris, and the contralto, Margaret Crawford, who came from Wiesbaden to sing in the ring opera this year.

The Valkyrie was the social as well as the musical event of the late season. It was the only occasion during the Lenten period when society came entirely from its retirement. There were many theater parties composed of Terre Hauteans, others came from Brazil, Sullivan, Clinton, Marshall and all the neighboring towns.

Anna Hulman, a pupil of Leschetizky, who has been giving a series of Wagnerian talks at her studio, 824 South Sixth street, devoted two afternoons, one for adults, another for juveniles, to the explanation of the Valkyrie previous to its appearance.

Terre Haute has closed successfully the second of its artists' courses which have brought to the city such musicians as Anton Hekking, Mary Hissem de Moss, Campanari, de Pachman, Galski, Herbert Witherspoon, Rudolph Ganz, Jean Gerardy, David Bispham, Alice Nielsen Concert Company, and Marteau. Already the advance sale for next year is very encouraging. Schumann-Heink, Moriz Rosenthal and Petschnikoff are possibilities for next season. The artists' course was established and assured through the efforts of Lella Parr, musical director of the Indiana State Normal.

David Bispham, who made some personal friends during his stay, remembered them recently with excellent photographs of himself. Instead of being autographed in the usual way, a musical clef was drawn, containing two notes, D, B.

Anne Bigelow, who has been studying in Dresden, will complete her work this month and is expected home in May.

Florence Sage, of Terre Haute, who has spent the winter in the North making a musical lecture tour, is now in Chicago, where she will give a series of lectures this month.

Concert by the Women's String Orchestra.

The Women's String Orchestra, of New York, closed its tenth season Thursday night of last week with a concert at Mendelssohn Hall. Carl V. Lachmund conducted. Alma Webster-Powell was the assisting singer. Eugenio di Pirani was the piano accompanist. The orchestra played unusually well. Evidently, rehearsals have occurred regularly. The music, too, was of a charming and graceful character, well adapted to the resources of a small orchestra of string players. Mr. Lachmund again combined classic with modern music. The Glazounow "Slave" quartet was interesting, but it was in the middle group of pieces by Gluck, Elgar and Franchetti where the orchestra achieved its greatest triumphs for the evening. In these pieces the playing was remarkably smooth and musical. Especially notable was the fine phrasing. This improvement atones for some shortcomings in the past. Madame Powell was well received, and this was also true of the songs by Mr. Pirani. After the polonaise from "Mignon," Madame Powell sang a group of dance songs by the composer-pianist.

The program and the names of the active members of the orchestra follow:

Quatour Slave, op. 26	Glazounow
Polonaise, from Mignon	Thomas
	Mrs. Webster-Powell.
Air, from Armida	Gluck
Salut d'Amour, Liebesgruss	Elgar
Arabesque	Franchetti
Songs—	
Thousands of Things	Pirani
At the Ball	Pirani
Barcarola	Pirani
	Mrs. Webster-Powell.
(With the Composer at the Piano.)	
Asa's Death, from Peer Gynt	Grieg
Anitra's Dance, from Peer Gynt	Grieg
Finale, Vivace, from Quartet, op. 64	Haydn
Violino—Dora Valesca Becker, Janet Allen Friedberg, Clara S. Beach, Charlotte Deming, Lily Klausner, Ethel C. Smith, Sadie L. Walker, Edith Roberts Scarff, Augusta Tarnowski, Irma Schueler, Marie Louise Neidhardt, Florence K. Fox, Charlotte E. Denzi, May Hutton, Florence Duryea, Sophie Schnitzer, Lois May Alden.	
Violas—Lucie E. Neidhardt, Florence Visanaka, Alma O. Lucius, Italia Scott Uda. Violoncellos—Mathilde Dressler, Carrie H. Neidhardt, Amanda Lewis, Hilda Graefe. Basses—Grace Upington, Mary Osborne Palmer. Harp—Helen Burr Brand.	

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BOSTON.

HOTEL NOTTINGHAM, COPLEY SQUARE,
BOSTON, MASS., APRIL 8, 1906.

The past week has been a very musical period in Boston and the principal events to be chronicled are the following: The Pension Fund concert of the Boston Symphony Orchestra last Sunday evening, Cecilia Society concert Tuesday evening, the Apollo Club concert on Wednesday evening, the last concert of the artist series given by the Faelten Pianoforte School Wednesday evening, the third program of Wilhelm Heinrich's Lenten season recitals at The Tuileries, on Commonwealth avenue, Wednesday morning; song recital by Emilio de Gogorza, baritone, at Chickering Hall, Friday evening, and the regular pair of Boston Symphony programs Friday afternoon and Saturday evening. With the wane of the musical season, the musical events seem to be crowding into a small space of a limited number of days. The concert season will be practically exhausted by the 1st of May, as the last of the Boston Symphony Orchestra programs will be given April 28.

Boston Symphony Pension Fund Concert.

The second concert of the season in aid of the Boston Symphony Orchestra Pension Fund, was given by that organization at Symphony Hall last Sunday evening, before an audience that completely filled the big auditorium. The orchestra was assisted by Mrs. Hissem-De Moss, soprano; Lilla Ormonde, mezzo soprano; John F. Daniels, tenor, and Sullivan A. Sargent, basso. The Thursday Morning Club of female voices, and the Apollo Club of male singers, also assisted in the following program of Wagner numbers:

Overture, *The Flying Dutchman*.
Spinning Chorus and Ballade from Act II, *The Flying Dutchman*.
Introduction and Prayer from Act III, *Tannhäuser*.
Selections from *Siegfried* and *Dusk of the Gods*.
Grail Scene from Act I, *Parsifal*.
Vorspiel and Liebestod, from *Tristan and Isolde*.

Willard Flint and His Work.

Willard Flint is one of the busiest basses at the present time in Boston. Mr. Flint has been devoting two days of each week to teaching, but the number of pupils has increased so rapidly of late that he has been obliged to add another day. Many of his pupils occupy good positions in churches, and one has recently accepted the position of bass at Piedmont Church, at Worcester, one of the leading churches of that city. Some of Mr. Flint's dates for the near future are Stainer's "Crucifixion," at Salem, April 8; Haydn's "Seasons," at Symphony Hall, Boston, April 26; a musical festival at Wolfville, Nova Scotia, May 10 and 11, and Sullivan's "Golden Legend," with the Mendelssohn Club, Chelsea, May 31.

Faelten Pianoforte School.

The last of the series of Artist Concerts, to be given by the Faelten Pianoforte School this season, took place in Huntington Chambers Hall Wednesday evening, before a large and representative audience. The players were Carl Faelten, piano; Willy Hess, violin; Emile Ferir, viola, and Heinrich Warnke, violoncello. The concert was highly successful from an artistic standpoint and must have been most inspiring to the many students present.

The following have studied under Mr. HERMANN KLEIN:

ORATORIO—Mrs. Suzanne Adams, Mrs. Katharine Fisk, Miss Estelle Harris, Mrs. E. Leonard, Mrs. Clara Poole, King, Mrs. Susan Hawley-Davis.

OPERA—Mrs. Alice Esty, Miss M. MacIntyre, Miss Florence Mulford, Miss. Olitzka, Mrs. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

ENGLISH DICTION—Mrs. Galski, Mrs. Schumann-Heink, Miss Fritz Schell, Mr. A. Dippel, Mr. A. Pennarlin.

GERMAN DICTION—Mrs. Adelina Patti.

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The program was as follows:

Sonata for Piano and Violoncello, A major, op. 69.....Beethoven
Chaconne, D minor, for Violin Solo.....Bach
Quartet for Piano, Violin, Viola and Violoncello, G minor, op. 25.....Brahms

The following notice appeared in the Manchester, N. H. Union in reference to a piano recital given by pupils of the Faelten Pianoforte School on Saturday, March 31:

A very enjoyable piano recital took place Saturday afternoon at McDonald Hall under the auspices of the Sisters of Mercy connected with Mount St. Mary's Academy. The program was given by the pupils selected from the Faelten Pianoforte School, of Boston, and was under the direction of Carl Faelten, director of that school, assisted by Mrs. Reinhold Faelten, who has charge of the children's department. The children ranged from four to sixteen years of age, and one of the smaller ones demonstrated her ability to play a theme in any major key and another a theme in the minor keys.

Mr. Faelten said that the children who played the selections on the program had been pupils of the Faelten Pianoforte School from three to six or seven years, and three of the young ladies have previously appeared in Manchester at a concert by the Sisters of Mercy a few years ago. Mr. Faelten made a few remarks pertinent to the occasion, stating emphatically that the pupils were not trained on pieces alone, but that they were obliged to do all the fundamental and technical work requisite for the future musician. The pupils showed the results of long and careful study, remarkable mental concentration, and a brilliancy of technic, reflecting much credit upon Mr. Faelten and his school. The program is appended:

Ensemble, *Fest Ouverture*.....Lutner
Ride to Bumpville, } After Eugene Field's poems. Wilmot Lemont
Fiddle de dee, }
Cinderella, From Fairy Tales, op. 133.....Beudel
Eva Lee.

Pastorale, E minor.....Scarlatti-Tausig
Dance of the Gnomes, C minor.....MacDowell
The Elf, A minor.....I. Philipp
Bagatelle, C major.....Beethoven

Evelyn Ruth Lavers.

Illustration of General Training.

Ethel Lavers, Kathleen Dulliver,

Norwegian Folklife, op. 19.....Grieg

Gladys Adella Copeland.

Spring Song, A major.....Mendelssohn

Etude, The Fountain, D flat major.....Doullet

Sarabande, B flat major, } From Suite, op. 84.....Raff

Rigaudon, D major, }

Mary Helen Humphrey.

Rondo, from Concerto, E flat major, op. 32.....Weber

Elizabeth James.

Cecilia Society Concert.

The third concert of the thirtieth season was given by the Cecilia Society, of Boston, under the leadership of B. J. Lang, at Symphony Hall, last Tuesday evening, before a good sized audience. The works rendered by this organization and soloists were: "The Life of the Poet," by Charpentier, which is a symphony drama of complex musical effects; and Richard Strauss' ballad, "Taillefer," poem by Ludwig Uhland, with an English version by Paul England, which was given its first performance in Boston. The soloists who assisted were Josephine Knight, soprano; Edith M. Woods, contralto; George Deane, tenor; Giuseppe Campanari, baritone, and B. L. Whelpley, organist. Miss Knight was obliged to do her own part as well as substitute for Anita Rio, who was suddenly taken ill and could not appear, much to the regret of the audience; although, as a matter of fact, Madame Rio would have been heard probably to little advantage in either of the works given, as they are not the sort of tone poems that serve to show a vocalist off. George Deane made the most of an unsatisfactory part, and the same might be said of Mr. Campanari, the superb artist, who probably did not have over five minutes' singing to do altogether in his small pittance of a part in "Taillefer." Miss Knight did capable work and her clear soprano voice is always enjoyed. Mrs. Woods must have felt lost in her two or three minutes' work, which scarcely gave any opportunity for judging her capacity as a contralto. The orchestra of fifty musicians from the Boston Symphony Orchestra should have been twice the size to have properly set off "Taillefer," which requires, as do all of Richard Strauss' works, a heavy instrumentation. The universal verdict of the audience was that the Cecilia Society is best enjoyed in one of its miscellaneous programs. As a choral body it is a splendidly trained society.

Miss Sundborg in Opera.

Miss Sundborg, pupil of Gertrude Franklin, made a brilliant success in the character of "Mabel" in an amateur

performance of "The Pirates of Penzance," at New Bedford, Mass., last week. The New Bedford papers had the following to say of her work:

The most decided conquest of the evening was made by Miss Sundborg, who sang the part Mabel, the Major General's daughter. Miss Sundborg is young and pretty, and she sings extremely well. The songs assigned to Mabel are gently melodious and graciously harmonious, and she sang them with a beauty which has never been excelled by any professional who have sung the role in the past. Miss Sundborg sings in a church in the vicinity of Boston, and has been heard here as a soloist with the Choral early in the season, and also at a recital. The dainty music of the opera gave her the best opportunity, perhaps, and it was apparent that she made an extraordinary impression upon the audience. There is a wealth of beautiful tone in her voice and she sang with rare sweetness. Particularly grateful was her rendering of the ballad "Oh, Leave Me Not to Pine, Alone and Desolate." She was heartily applauded, and deserved the tribute.—New Bedford Mercury.

The performance was a positive triumph for Miss Sundborg. Miss Sundborg has a beautiful voice and she is possessed of a personality equally charming. It was a delight to listen to her every number, and she generously responded with encores. Miss Sundborg made a deep impression on the audience, her characterization equaling the demand for talent on her part. She had some specially fine numbers, notably in the song, "Poor Wandering One," and in the duets with Frederick.—New Bedford Standard.

Apollo Club Concert.

The Apollo Club, the eminent male vocal choral body of Boston, gave the fourth concert of its thirty-fifth season, under the baton of Emil Mollenhauer, at Jordan Hall, last Wednesday evening, before a big audience. It was the hundred and ninety-first concert of the club, which was assisted by Mary Hissem-De Moss, soprano; John A. O'Shea, organist and pianist; Grant Drake, pianist, and about fifty retired and past active members, including Myron W. Whitney, the once famous basso, who took part in the performance of Koscut's "Forsaken" and the double choral from Mendelssohn's music to "Antigone." Other numbers on the program included the following:

Scenes from "Frithiof's Saga," by Bruch (Mrs. de Moss and Robert Bruce, soloists), with piano and organ accompaniment; Mair's "Suomi's Song," Van der Stucken's arrangement of "Old Folks at Home" (baritone solo by Mr. Wilson); S. A. Gibson's "Elf-man" and Reinecke's "Dan Cupid and Dame Fortune." Mrs. de Moss sang Chadwick's "Thou Art So Like a Flower," Dr. Arne's "Polly Willis," MacDowell's "Idyll," Hammond's "Wennich in dienen Augen seh" and Andrews' "Oh, for a Day in Spring." She added as an encore a lullaby.

Philip Hale had the following to say of Mrs. Hissem-De Moss, in the Boston Herald:

Mrs. de Moss sang with artistic simplicity and was heartily applauded. The fact that she sang all her songs but one in English contributed much to the pleasure of the audience.

The work of the Apollo Club is thoroughly correct and Mr. Mollenhauer conducted with his usual virility.

De Gogorza Song Recital.

Emilio De Gogorza, the eminent concert baritone, who recently made a great success on the transcontinental concert tour with Emma Eames, was heard at Chickering Hall Friday evening, in a song recital embracing the following program:

Caro mio ben.....L. Giordani
Adieu, chère Louise.....Monsigny
Air de Thémis, Iphigénie en Tauride.....C. W. Gluck
Once I Loved a Maiden Fair.....H. Parker
The Complacent Lover.....H. Parker
Mother o' Mine.....F. E. Tours
Pretty Creature.....J. Storace
Nur wer die Sehnsucht kennt.....F. Tschakowsky
Es blinkt der Thau.....A. Rubinstein
Cecilie.....R. Strauss
Par le sentier.....Th. Dubois
Le chemin du ciel.....A. Holmes
Suzanne.....E. Paladilhe
Le Pionneur.....Ch. M. Widor
El celoso.....F. M. Alvarez
Canto del Presidario.....F. M. Alvarez
Los ojos negros.....F. M. Alvarez

This recital was the first of two concerts to be given under the direction of H. G. Tucker, who has just concluded a season of twenty-one Sunday afternoon chamber concerts for Chickering & Sons. Mr. Tucker accompanied Mr. de Gogorza at the piano in his usual efficient manner. Next Friday evening the Kneisel Quartet will close these two supplementary concerts given under Mr. Tucker's direction. Mr. de Gogorza made a great impression in this, his third appearance in Boston this season.

Llewella Martin et Providence.

Llewella Martin, a pupil of Anna Miller Wood, of Boston, appeared in a recital at Providence, R. I., on the even-

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ing of March 27, and the Tribune of that city had the following to say:

Miss Martin displayed a voice that was rich and resonant and of more than ordinary contralto range. Her nuance is of the swift and initiative kind that gives immediate response to the slightest wave of the singer's imagination. Songs of the modern type, such as made up the groups rendered by Miss Martin, demand in particular this quality of subtle and rapid variety of tone production. She appeared perfectly capable of meeting the demand and brought a wealth of pleasing expression to her numbers. The four songs comprised in her second group, the Arensky "Der Drache" and "Die Lorelei" of Bungert, were sung with particular brilliancy and finish. The old English air, "The Pretty Creature," created a vivid and happy impression, Miss Martin singing here with a fine, light and playful tone.

Grace Aldrich-Crowell.

The Norwich, Conn., papers had the following to say relative to Grace Aldrich-Crowell, soprano, and pupil of Gertrude Franklin, of Boston:

An audience large in size and enthusiastic in disposition was at the song recital given by Grace Aldrich-Crowell, assisted by Robert Wilson, of Boston, in Association Hall on Tuesday evening. As a soprano singer Mrs. Crowell possesses a most pleasing voice, which has been well cultured, and with her thorough understanding and charming expression, her singing has an entrancing presence and a long to be remembered sweetness. There is an accuracy about her work which is wonderful, and her fearlessness is admirable. Her first solo, "The Shadow Song," from "Dinorah," displayed her ability in capital form, and the group in the fourth number gave a pleasing variety, "The Lark Now Leaves Its Watery Nest" and "My Sweetheart and I" being finely rendered. Gounod's waltz song, "Romeo and Juliet," was brilliantly rendered, while Dvorák's "Good Night" and Acqua's "Chanson Provençale" were given in excellent voice. Her high tones were very clear and well sustained, and did not have the forced sound of many singers. Her clarity of enunciation is far from being the least of her virtues, and her fine breath control, her ability to shade and vary a tone, and the musical finish which characterizes her work makes her an artist to be admired and approved. She responded to several demands for encores.

Voices Fresh at Sixty Years.

Arthur J. Hubbard received a call one day this week from a man who studied with the well known vocal teacher in question up to eighteen years ago. The singer has rounded out sixty hale and hearty years on the voyage of life, and in spite of his three score seasons proved to Mr. and Mrs. Hubbard that his voice is remarkably preserved in every detail. He requested the privilege of singing once more in the Hubbard studio, and, as Mr. Hubbard puts it, he was surprised to find the voice of his former pupil as fresh as ever, while the most important part lies in the fact that he has retained his method perfectly, and his voice sounds exactly like that of a young man. It was

a pleasant incident and the veteran sings with all of the enthusiasm of his youth. Mme. Ruby Cutter Savage visited her mother in Boston last week, and while here delighted a number of students in the Hubbard studio with her clear soprano voice. This artist is about to start on a Western concert trip.

L. B. Merrill's Pupils.

Leverett B. Merrill, the noted basso of Boston, is entertaining an unusually large class in his studio this season, aside from his many concert and oratorio engagements throughout New England. Mr. Merrill is particularly fortunate in having a number of pupils represented in many of the leading churches of the Boston suburbs. Among the twenty or more pupils who are singing in the prominent suburban church choirs might be mentioned Caroline Rowland, alto at the Plymouth Church, Worcester; Lura P. Ridley, alto at the Newton Centre Baptist Church; Elizabeth Noble, soprano at Dr. Little's Church in Dorchester, et al. Mr. Merrill will leave Boston April 15 for a tour of three weeks as soloist with Emil Mollenhauer's Boston Festival Orchestra.

Boston Symphony Orchestra Program.

The program for the twenty-first pair of concerts given by the Boston Symphony Orchestra on Friday afternoon and Saturday evening, under the leadership of Wilhelm Gericke, was as follows:

Prelude to Act III of The Pipers' Holiday, first time....Schillings
Concerto in A minor, for Violin and Orchestra, op. 28....Goldmark
Two Movements from Psyche.....Franck
Symphony in D minor, No. 4, op. 120.....Schumann

Jacques Hoffmann, a member of the orchestra, was the violin soloist.

OTHER BOSTON ITEMS.

The sixth Lenten recital at the Eliot Church, Newton, was played by Henry T. Wade last Thursday evening, and the program included compositions by Thiele, Reubke, Rheinberger, Jadassohn, Dunham, Bartlett, Haberbier, Wolstenholme and Hollins. On account of the storm on the evening of March 15, the third recital will be repeated Monday evening next by Everett E. Truette, the regular organist of the church.

The third Lenten season recital, under the direction of Wilhelm Heinrich, was given at The Tuileries, on Com-

monwealth Avenue, last Wednesday morning, when the works of the poets, Rossetti, Kingsley and Tennyson, were exploited, with music by Glück, Wagner, Gounod, Dannreuther, Margaret Lang, Georg Henschel, Elizabeth Cheney, Hillmacher, Hahn, Thomé and Benjamin Whelpley, of Boston. The artists were: Wilhelm Heinrich, tenor; Mme. Fidele Koenig, soprano; Mrs. S. B. Field, piano.

Beatrice Herford, the monologist, delighted a large audience at Chickering Hall Saturday afternoon with several of her original monologues. Miss Herford is well known in musical as well as literary circles, and her entertainments are classed among the distinct social events of the season.

Henri Marteau will give his only public violin recital in Boston at Chickering Hall, Tuesday afternoon, under the direction of L. H. Mudgett. Mr. Marteau will be heard in works by Max Reger, Bach, Sinding, Sauret and others.

Haydn's "Seasons" will be performed by the Handel and Haydn Society, of Boston, Easter Sunday evening, at Symphony Hall, under the direction of Emil Mollenhauer. This great chorus of 450 voices will be assisted by Anita Rio, soprano; Ben Davies, tenor; Henri G. Scott, bass, and H. G. Tucker, organist. Besides the organ accompaniment, there will also be the Boston Festival Orchestra of fifty musicians.

Frederick Hastings, baritone, sang in "The Death of Minnehaha" with the St. Johnsbury (Vt.) Choral Society last week. Edward Kingsley conducts this society, and at the concert in question, Chadwick's "Pilgrims" was given. This is Mr. Kingsley's first year in Vermont. He has a successful society in Lyndonville. Mr. Hastings has studied for several years with Frank E. Morse, and Mr. Kingsley was with Mr. Morse two years after he graduated from the New England Conservatory of Music.

HERBERT I. BENNETT.

Isabella Beaton's Lecture Recitals.

The third of Isabella Beaton's lecture recitals at the Cleveland School of Music was devoted to the "History of the Sonata." These were the works discussed:

Sonata in A major.....Philip Emmanuel Bach
Sonata in A major.....Domenico Scarlatti
Sonata in F.....Mozart
Sonata, op. 2, No. 3.....Beethoven
Sonata, op. 22.....Schumann
Sonata, op. 33.....Chopin

Movements from these six sonatas were played.

Season 1906-7

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LOS ANGELES MUSIC NOTES.

LOS ANGELES, Cal., April 3, 1906.

There are a number of strong choral works in preparation in Los Angeles. The Apollo Club is rehearsing Spohr's "Last Judgment"; the Choral Society has Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" in hand; Miss O'Donoghue's choir is working on a Potosi Mass (the first performance in the West), and F. H. Colby has a chorus in drill on Dubois' "Seven Last Words."

Members of the First Congregational Church last Thursday presented Organist W. F. Skeele with a purse of \$100 in appreciation of his ten years' service. Mr. Skeele is one of the fortunate musicians whose work is fully appreciated.

On last Thursday night, at Pasadena, the second of Henry Edmund Earle's song cycles was given before the Shakespeare Club. The work is entirely Shakespearean, the music being by Grace Wassall to verses from the sonnet and plays of the poet. Mrs. Wassall is the daughter of Mrs. William Crosby, a well known Wagnerian lecturer. The singers in the quartet were Isabella Curl, soprano; Frieda Koss, contralto; LeRoy Jepson, tenor, and Revel Lindley English, baritone.

The Apollo Club, under the direction of Harry Barnhardt, and the Los Angeles Choral Society, under Julius Albert Jahn, will probably consolidate under one organization during the coming week, with Henry Schoenfeld as director. There is no doubt of Mr. Schoenfeld's ability to create out of these two societies a representative chorus whose work will be a credit to the musical life of Los Angeles.

Raoul Pugno was made an honorary member of the Gamut Club while in this city, and in an eloquent speech of acceptance expressed his surprise that eighty musicians called together at a day's notice would sit down to dinner in such an amiable manner. This club was a surprise to Hofmann, Bauer and Reisenauer; each said he knew of no such congenial body of musicians or any city in which such a fraternal spirit seemed to predominate among musicians.

Bernhard Mollenhauer, a sterling violinist and director, has at last reached a position somewhat worthy of his ability. He has formed an orchestra that succeeds the Ellery Band at Venice, and from now on good orchestral music will be a feature at that resort.

L. E. Behymer has been giving Southern California another great musical treat, this time that great artist, Jan Kubelik. The first concert opened better financially than Kubelik's first concert in San Francisco. The second improved over the first, and Mr. Behymer has arranged a third and final concert for next Thursday evening. A masterful artist and a good manager can always secure business in Southern California. Kubelik played last Thursday evening with the Spinnet Club in Redlands; tomorrow night he appears in San Diego with the Amphion Club, and on Wednesday evening plays at Santa Barbara.

Paul England's second song recital at Cummock Hall was given last Thursday evening. Mr. England's reputation as an interpreter was well sustained. The program was varied, including both Italian and English songs from early compositions down to modern times.

On Friday afternoon, March 30, at the Mason Opera House, the Los Angeles Symphony Orchestra played the fifth concert of this, its ninth consecutive season. The program numbers included:

Overture, La Chasse de jeune Henri.....Méhul
Second Symphony in D major.....Brahms
Songs—
Lenz (Spring).....Hildach
Ich kann's nicht fassen, from Die Ahnfrau.....Von Flieitz
Vorspiel to Fifth Act of King Manfred.....Reinecke
Three Dances from Nell Gwynne.....German
Soloist, Beatrice Hubbell Plummer.

An interpolated number was Chopin's "Funeral March," played in memoriam of E. F. Kubel, who, for nine years, had written all the music notes for the Symphony programs. The orchestra has improved in its work this season. Harley Hamilton has been its director and L. E. Behymer its manager since the organization.

Beatrice Hubbell Plummer, the soloist, is an excellent soprano who has lately returned to Los Angeles from abroad. Miss Plummer is a soprano of the First M. E. Church in this city.

L. E. Behymer has just signed a contract for fourteen concerts on the Pacific Coast, to be given by Schumann-

Heink next season, and has arranged for a series of concerts to be given by the Chicago Symphony Orchestra throughout Southern California during the month of April.

Margaret R. Martin, of Chicago, and J. L. Allen, of Los Angeles, have just closed a most successful series of entertainments in San Diego for the benefit of the Bennington Memorial Fund. These entertainments consisted of the presentation of the musical extravaganza, "The Toy Shop," in which 250 talented children and youths of San Diego took part. Miss Martin and Mr. Allen are now at work in Pasadena arranging for similar productions to be given in that city. "The Toy Shop" is tuneful and bright, the choruses far above the average, and the solos exceptionally meritorious. Productions are to be given later in the season at Sacramento, San José and San Francisco.

Ellen Beach Yaw will soon be home, and already people are looking forward to a series of concerts which are promised by this charming California artist. Miss Yaw has selected Mr. Behymer to take charge of her affairs on the Coast, and a Coast tour will follow the Southern California series.

The first concert of the Los Angeles Centre of the American Music Society was devoted to romantic music. Works by the following composers were played: Arthur Farwell, Mrs. Beach, Henry Schoenfeld, Carlos Troyer, Edw. F. Schneider, and Monemia F. Botsford. The soloists were Mrs. Macdonald Sheridan, Alice Coleman, Harry Clifford Lott, Harry Barnhart, Alfred E. Walker and Henry Schoenfeld. The officers of the Los Angeles Centre are Mrs. D. M. Riordan, president; Mrs. S. E. Knapp, vice president; Frederick Crowe, secretary; R. W. Heffelfinger, treasurer. The council consists of Harry H. Barnhart, Edward A. Dickson, James H. M. Lapsley, Dr. Axel, Emil Gibson, and Mrs. Kelly Campbell as musical director.

Isabella Curl, soprano soloist of the Pasadena First M. E. Church, expects soon to return to Italy for an extended continuance of her musical studies. She will give a farewell concert at Dobinson Auditorium, April 17.

Sunday afternoon and evening, at the Venice Auditorium, under the management of L. E. Behymer, the Domenico Russo Operatic Concert Company gave two concerts presenting scenes from "Trovatore," "Rigoletto" and "Lucia," with the following artists: Louise Schmidt, soprano; Frances Russo, mezzo-soprano; Signor Domenico Russo, tenor; Ellis M. Rhodes, tenor; Gage W. Christopher, baritone; W. J. Lambert, bass; Orrie Mae Coons, pianist, and a chorus of twenty.

"Samson and Delilah" in Concert Form.

Some very stupid and stale jests (about as stale as the mother in law and night key jokes) were written about the performance of Saint-Saëns' "Samson and Delilah," sung by the New York Oratorio Society, at Carnegie Hall, Tuesday night of last week. The review in the Sun was a cross between the report of a baseball game and a would be funny story from an old almanac. The late Kate Field was the first one to find fault with oratorio presentations on the bare concert stage. As Miss Field's objections were published about a quarter of a century ago, very likely the Sun reporter thought it was time to warm over the objections made by that brilliant woman. Another well worn expression in the Sun review about this particular work was that Saint-Saëns' "Samson and Delilah," when sung as an oratorio sounds like an opera, and when sung as an opera resembles an oratorio. Musicians know that Saint-Saëns' music for this version of "Samson and Delilah" is very beautiful and very dramatic, and whether sung as an oratorio or as an opera it will attract an audience if artists of rank are announced to appear. The fact that more than three thousand persons assembled in Carnegie Hall to attend the performance is an evidence that the work and the artists met with popular favor. Indeed, it was one of the largest audiences the Oratorio Society has had outside of the Christmas performances of "The Messiah." Ben Davies, Gwilym Miles and Janet Spencer united with the society and Frank Damrosch, the conductor, in a notably impressive performance. Miss Spencer, as Delilah, sang with warmth and beauty of tone, and the tenor and baritone divided the honors with the mezzo soprano.

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SAN FRANCISCO.

The three monster matinees by Kubelik, March 21, 23 and 25, at the Tivoli Opera House, have demonstrated the good taste of the San Francisco musical public. So great has been the attendance at these concerts (notwithstanding inclement weather) that Hugo Görlitz has arranged for two more appearances for Sunday afternoon, April 8, and Monday evening, April 9. Without question the house will be packed. Kubelik has given universal satisfaction in this city, and has been accepted by the press and public as a violinist without a peer. Agnes Gardner-Eyre, the solo pianist, was warmly received, and her auditors usually insisted on hearing more from her than was on the program. Ludwig Schwartz, the accompanist for Kubelik, did admirable work.

Kubelik's advent in this city has been a social as well as musical triumph. Among the many courtesies shown him was a handsome reception given by Madame von Meyerick at her residence, 841 Fulton street. The entire house, garden and concert hall were beautifully decorated with flowers and lanterns. In the tea garden dainty Japanese maids brewed tea for the guests, while Madame von Benzon sang a bird song in the concert hall, which Kubelik praised most highly.

The fifty-third exhibition of the San Francisco Art Association, at Mark Hopkins Institute of Art, is now being held. On Thursday evenings during exhibitions a concert is held under the direction of Sir Henry Heyman. The last concert was on Thursday evening, March 22, and was enjoyed by many who are wont to gather there to view paintings of notable artists and at the same time listen to a well selected program. Those who took part were: F. Dellepiane, organ; Cantor M. Salomon, baritone; Aida Umphlette, violin; Ida Gray Scott, soprano, and Miss Ross, violin accompanist.

Mary Carrick, who was a pupil for several years of Hugo Mansfeldt, is about to leave for Europe, where she is planning to concertize, and not study, as announced erroneously in a previous issue of the paper. Miss Carrick gave a farewell concert here February 16 to a large audience.

The fourth of the series of Symphony concerts at the Greek Theatre, University of California, will be held on Thursday afternoon, March 29, under the direction of J. Fred Wolfe. If fair weather prevails it is predicted that this concert will be a record beater in point of attendance. Seven thousand people attended the second of the series. The program is of especial interest and is as follows:

The Military Symphony.....Haydn
Overture to Coriolanus.....Beethoven
Overture to Midsummer Night's Dream.....Mendelssohn
Symphony Pathétique.....Tchaikowsky
Prelude, Die Meistersinger.....Wagner

W. J. Falk a Successful Coach.

The work of William J. Falk is becoming more widely and favorably known. His pupils are constantly before the public. A few of the more important bookings of some of the professionals working with him follow:

Alice Merritt-Cochran sang in Handel's "Samson" with the Brooklyn Oratorio Society last week, and she is going to Nashua, N. H., for a three days' music festival.

Marie Stoddart sings in "Faust," in Scranton, Pa.; in "St. Paul," in Brooklyn, and she has a number of other concert engagements.

Cecil C. James will sing "Faust" in Scranton, "Samson" in Mt. Vernon, and "St. Paul" in Carnegie Hall, with Frank Damrosch.

Andreas Schneider is the third of the soloists of the "Faust" performance at Scranton who is coaching with Mr. Falk.

Irene Reynolds is going on tour for a number of concerts with Henri Marteau, the celebrated violinist.

Millie Pottgiesser also is busy, singing with much success at a concert in Jersey City last week.

Harriet Foster has a number of bookings ahead, chief among them being Bach's "Passion Music," in Milwaukee, and several recitals.

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WASHINGTON.

THE NORMANDIE, I STREET,
WASHINGTON, D. C., April 5, 1906.

Arthur Rubinstein, the pianist, upon his third appearance in Washington this season, was accorded one of the biggest houses, and one of the most enthusiastic receptions given to any musical effort this season. The same sterling qualities were accented to those who had heard him previously, and surprised those who had not. His program was a test one as to equipment, born and acquired. He seems to be above mood as he is unconscious of people. He could easily fill another such house this season. This appearance was made possible by the enterprise of Sidney Lloyd Wrightson, and in connection with the College of Music. It indicated once more the desire of the general public for the best in music when presented at possible prices. This patronage has encouraged Mr. Wrightson to form plans for next season. He says that he has already engaged Nordica, Rosenthal and Yeaye for next year.

Rubinstein protests earnestly against undue praise as exploitation. He urges wisely that he is but a boy, not yet matured as artist, with much to learn, and needing years of rigorous drill to bring him up to his ideals. Meantime, he stirs as do few, because that so many are dead performers. He is alive.

The "Last Judgment," by Spohr, was given on Sunday at St. Andrew's Church, J. F. Apple, director; Fulton Karr, organist; Mrs. A. T. Gage, soprano; Mrs. J. Roberts, alto; Mr. Apple, tenor, and F. C. Schaeffer, bass. The program of a Lenten organ recital, given at St. Margaret's, by H. H. Freeman, of St. John's, included works by Mendelssohn, Gounod, Edwards, Löhr, Böhm, Wachs, Tours and Faukes. Vocal, Handel and Leslie. The next recital will be given by A. C. Eldridge.

Two quartets entertained a large company at a local church this week. The former consisting of Mrs. Charles B. Bayly, Jr., Mrs. D. O. Leech, Harrington Barker and A. O. Penny, sang a varied program. The latter, Mrs. Bayly, and the Misses M. Follin, Florence Keene and Salome Wingate, made a specialty of "British Isles" folk lore with immense success. These ladies are all pupils of Mr. Gareissen, and showed the influence of artistic training and refinement. Solos were sung by members of both quartets.

The eighth musical entertainment by the Saengerbund was in the hands of S. J. Kübel, director of the choir of St. Aloysius. His large body of singers—this includes a capable and well trained quartet, Mrs. Blanche M. Rogers (a local singer, who would fill capably high professional demands); Laura Z. Johnson, the new contralto; Howard Cook, tenor, successor to John Finnigan (the ever regretted, gone to the New York Cathedral), and A. W. Porter, who had such ovations from the crowded house that it was with difficulty he was allowed to sing. Mr. Kübel accompanied the choir. Louise Carson played violin selections. Solos were sung with and without chorus and accompaniment. Great praise was heard on every hand for Mr. Kübel, one of the most serious and capable musicians engaged here in choir work.

Madame Samaroff is to play in June for the Federation of Music Clubs in Minnesota. Naham Franko has been engaged by Mr. Ulrich, of the Baltimore Lyric Hall, for a series of popular concerts in four cities.

Marie Angela Howe, pianist, recently returned from Europe, where she had an extended and thorough course of training, largely in Paris, and gave a most interesting concert this week, assisted by W. T. Christian. She played "Le Printemps," Sinding, "Vers Gaillants" Chaminade, three Grieg numbers, "Papillon," "Printemps" and "Jour de Noce," Liszt's "Liebestraum," and "Allegro" and "Valse de Concert," Chopin. Miss Howe is pupil of Felix Garziglia and Madame Tarpel, the latter professor, the former laureate of the Paris Conservatoire. These, with Madame Poude, of the Paris Conservatoire, and artist of The Hague Royal Theater, have given to Miss Howe unstinted praise

and recommendation as pianist, as accompanist and as teacher. She is young, attractive, and has her studio on Quincy street, Brookland, Washington.

Frank Norris Jones, the talented Washington pianist pupil of S. M. Fabian, who has been sent to Leschetizky, will remain in Europe another year. Edwin Hughes, another gifted pupil of Mr. Fabian and also of Joseffy, would be a rewarding candidate for art honor if taken up by some one or ones able to carry such expense. He is gifted, earnest, admirably prepared, modest, and "keen" for the best opportunity, for the sake of music, not for himself. Let somebody find pleasure this way instead of more selfish direction.

Fraulein von Unschuld announces a recital by her piano pupils, with assistance of Herndon Morsell and Edith Pickering, vocal teachers, in the University. This will be given at the Arlington Hotel on April 5. The third school year of the University commences September 15 and ends June 8 of next year. Pupils limited to 200. Some of Miss Unschuld's pupils played informally before Mrs. Nabuco and her children at the Brazilian Embassy last week. The director also dined last week at the Chinese Embassy.

Glenn G. Gorrell is quietly giving many piano pupils' recitals. A public one is in view. Mr. Gorrell is both sincere and prosperous.

Mrs. M. Landon Reed claims that much may be done in preparation and as aid to piano proficiency by her relaxation exercises. There is no direction, from parlor grace to piano aid, that may not be gained by these relaxation exercises and their skilful application. And this is but one feature of her unique work that is bringing Mrs. Reed into notice and popularity in Washington. One gentleman is so delighted with the improvement in the appearance of his wife, a singer, that he says he is going to get up a "class in husbands." He said truly that half of the eloquence being expended in the Capital missed its aim through lack of knowledge of the proper use of the body and voice in expressing thought. It is a most fascinating and most rewarding study. Mrs. Reed has condensed its study as it never has been before. 1604 K street is her address. Singers should seek her specially.

Arthur Parker and Nellie Treat, musicians of Asbury Park, received this week an enthusiastic reception by the public of Asbury Park. This has been the most brilliant musical season this town has ever known. Immense stir has been created there by influence of the stirring oratorio series conducted each year in Ocean Grove by Tali Esen Morgan. This, with the presence of such artists as Mr. Parker in violin, S. C. Bennett, of Carnegie Hall, New York, vocal, and many attractive soloists such as Miss Treat and Mrs. Parker, have transformed these twin cities. Music is the fashion there. This was Mr. Parker's first recital in Asbury Park. Press and public were all with him. He played the Mendelssohn concerto for violin, and Sarasate's gypsy dances, and with Miss Treat a Grieg sonata for violin and piano. Miss Treat, in several attractive piano numbers, shared the honors with Mr. Parker. Miss Jessie Black was accompanist for Mr. Parker. Flowers and applause from a large audience was great encouragement for this artist to do more public work.

Georgia E. Miller, of the Virgil Clavier Piano School here, gives another prize contest for left hand and speed perfections. Bach will contribute literature for the former, Chopin for the latter effort. The contest having doubled in numbers since last time, will be held separately from the following recital. Winning pupils will then play the competition numbers. The stimulus given to such work is most encouraging.

Bianca Volpe (Blanche W. Fox), of Boston, whose successes in Milan in "Favorita" and in the opera "Vercelli" has been announced, is an intimate friend of Helene Travers Maguire, the lyric soprano of Washington, of whom Calvé predicted great things recently.

Mrs. Joseph Finckel is becoming deeply interested in the

clavier as an aid to piano advancement. She is a pupil of Dr. Gloetzner, of Washington, and of Professor Schultz, of the Dresden Hochschule. She is preparing a fine recital repertory and is a good accompanist. Beethoven C minor, finale of the Hummel concerto, Chopin etudes, op. 11, No. 3, and No. 11, op. 25, are among her favorites. Her husband, Joseph Finckel, also trained abroad, is violin and viola artist. His brothers and father are likewise artists in strings, and the home is frequently a concert room.

Mr. and Mrs. Joseph Kaspar will summer in Europe, Paris and Germany. Franceska will be in the Catskills. Alice Burbage will be at Bar Harbor. The Droop sisters, both musicians, are on their return home. Mrs. Oldberg will remain in her lovely summer home, near Washington. Geneva Johnstone-Bishop is in Ohio.

FANNIE EDGAR THOMAS.

SOME MUSICAL ADVANTAGES IN WASHINGTON.

Washington College of Music—Sydney Lloyd Wrightson, president, director and vocal teacher; Cornelius Rübenner, dean, and piano teacher. Faculty: Geneva Johnstone Bishop, vocal; Clara Drew, vocal; Mrs. Henry Hunt McKee, vocal; Charlemagne Koehler, dramatic art; Wilberfoss G. Owst, harmony; Walter T. Holt, mandolin, banjo and guitar; Samuel M. Fabian, piano and Virgil clavier; John Porter Lawrence, piano; S. Frederick Smith, piano, and Hope Hopkins Burroughs, piano.

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Oscar Gareissen—Art of singing, lectures on drama and opera, travel, study.

Katharine Eldred—Special method for purifying vocal tubes, securing freedom from colds and bronchial disturbances. (Method, Hattie Clapper Morris.)

Ella Stark—Concert pianist, large and varied repertory, European press notices, teaching.

Grace Dyer-Knight—The art of singing, lectures on England, Scotland, Ireland and Robert Burns; illustrated song and story.

Georgia E. Miller—Clavier Piano School, cure of stammering in playing, memorizing music, sight reading, harmony.

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COLUMBUS.

COLUMBUS, Ohio, April 6, 1906.

Edith Sage and Maud Wentz MacDonald, Elizabeth Thompson Wilson and Edith Hutson Lord, all sterling Columbus singers, have been singing the past week in Dayton.

Nora Wilson, pianist, and Margaret Flowers, soprano, gave a delightful Tuesday evening concert at the Institution for the Blind.

The Women's Music Club held its annual election of officers yesterday, Ella May Smith being chosen to succeed herself for the third time. The other officers re-elected were: Grace Hamilton Morrey, first vice president; Mary Eckhardt Bonn, second vice president; Alice Speaks, secretary, and Emma Ebeling, treasurer. The executive board has nine members, who are as follows: Olive Neil, Elizabeth Thompson Wilson, Ethel Keating, Charlotte Robinson, Effie Wier Fisher, Louise Krauss Shedd, Alice Dimmick, Louise Krumm, Clara Michel. House committee, Emily McCallip, chairman; Edith Hutson Lord, Martha Davies Pletsch, Clara Denig Gemmender, Elinor Schmidt. Program committee, Emma Bugh Bowman, chairman; Fannie C. Marple, Ada B. Hidden, Edith Bratton, Ethel Keating, Hedwig Theobald. The active members are: Theodora Wormley Rogers, Eloise McCreary Potter, Sunnie Denham Hammond, Ada Bulen Hidden, Frances Coup Pyle, Edith Hutson Lord, Elizabeth Thompson Wilson, Edith Sage MacDonald, Maude Wentz MacDonald, Fannie C. Marple, Emma Bugh Bowman, Mary Eckhardt Bonn, Effie Wier Fisher, Clara Denig Gemmender, Minnie Luse Mills, Louise Krauss Shedd, Lelia Timberman, Grace Hamilton Morrey, Martha Davies Pletsch, Martha Cowers McGervey, Katherine Ransom McMahon, Olive Neil, Alice Speaks, Emma Ebeling, Hedwig Theobald, Maud Coskins, Ethel Harness, Emily Benham, Ethel Keating, Louise Krumm, Elinor Schmidt, Clara Michel, Alice Dimmick, Edith Bratton, Marion Lord, Emily McCallip, Lillian Miller, Mabel Overbaugh, Charlotte Robinson. Reserve members, Leslie C. Mithoff, Margaret Welch, Flora Hoffman Gates, Helen Potts.

As this club is known to be the largest women's music club in the world, it is certainly a matter of interest to know who the officers and members are. The year closed with about 2,500 associate members, has had six members' recitals and six artists of the first rank in recital or concert. There is a substantial balance in the treasury at the close of the season.

A large number of Columbus folks will go to the Cincinnati May Festival.

Walker's Concerts, Past and Future.

Julian Walker will sing "The Messiah" and "Gerontius" at Montreal this week. On the 8th he sang before the Artist's Club, of New York City; on the 19th he will be the soloist with the Orange Glee Club; on the 26th he will sing "St. Paul" at Passaic; on May 2, recital at New Orleans, and on the following day he will appear with the Choral Symphony Society at the same place; on the 4th, a recital at Pensacola; on the 8th, as soloist with the Yonkers Choral Society, when he expects to give further evidence of his ability to sing Bach; and on May 19 he will again sing Bach at Montclair, N. J. He is engaged to make a Southern tour next autumn, and to sing in a quartet made up of Mrs. Kelsey, Mme. Schumann-Heink, Ellison van Hoose (and Mr. Walker), in Connecticut. Mr. Walker's Western trip was characterized by his usual success.

Notices of his singing in "Gerontius," at St. Paul and

Minneapolis, and song recital at the University of Illinois, Urbana:

Mr. Walker sang the part of the priest and angel of agony. He has a voice which is rich and flexible, and his singing is a rare delight.—Tribune, Minneapolis.

Julian Walker sang the bass roles with a sonorous voice that carried well, and he created a fine impression.—Journal, Minneapolis.

Mr. Walker has a voice of natural purity and strength; it is resonant and clear, and he sang with fervor and depth of expression.—Pioneer Press, St. Paul.

Julian Walker gave a recital at the University last night. * * * Mr. Walker has perfect control over his voice; the resonance was noticeable throughout and his intelligent enunciation, excellent phrasing, delicate shading and legato singing were such as are rarely heard. The tone is pure and the range of voice phenomenal. The recital was a complete success.—Illi, Urbana.

Mr. Walker has a voice that can carry his hearers into every mood. * * * Few singers are capable of such perfect enunciation. Mr. Walker was vigorously endorsed.—Courier-Herald, Urbana.

Winkler Presents Pupils in Concert.

Leopold Winkler presented eight of his advanced pupils at a special concert in Carnegie Chamber Music Hall last Friday night. Two of them, Annie Dubinsky and Hortense Lion, were young girls in short frocks. Mr. Winkler's own art is of such finished and beautiful quality that no one was surprised at the proficiency with which his pupils played. Compositions were chosen for each best suited to the individual temperament and technical ability. Therefore, the evening afforded the pleasure not often experienced at a students' demonstration.

The accomplishments of the assisting artists, Maria E. Orthen, soprano, and Frederick W. Schalscha, violin, and Mr. Winkler's own solos raised the artistic standard even higher. Miss Orthen, a pupil of Madame Lankow, has one of those rich, soulful voices that impress even the thoughtless. The young lady's singing has the fervor that promises a big career in opera. Miss Orthen will soon go abroad to sing and share triumphs with other Lankow artists in Germany.

The program for the evening follows:

Eriksgang and Krönungsmarsch, from Die Folkunger, for two Pianos Kretschmer
Messrs. Fieldmann and Halperin.
Song Without Words Mendelssohn
Arragonaise Massenet
Prelude Rachmaninoff
Alma Hendricks.
Ballade et Polonaise Vieuxtemps
Mr. Schalscha.
Concerto, D minor (first movement) Mozart
Hortense Lion.
Rhapsodie, No. 12 Liszt
Maude Young.
Song, Im Herbst Eugen Haile
Maria E. Orthen.
Concerto, A minor (first movement) Hummel
George Halperin.
Tarantelle Moszkowski
Lulu Gavette.
Caprice Espagnol Moszkowski
Florence Behrens.
Le Galop Raff
Maude Young.
Romance, for Violin Beethoven
Mr. Schalscha.
Marche Militaire Schubert-Tausig
Leopold Winkler.
Ave Maria, for Soprano, Violin, Piano and Organ Gounod
Misses Orthen and Behrens, Messrs. Schalscha and Winkler.

Concert by Carri's Pupils.

Ferdinand Carri, who has been long regarded as one of the successful violin teachers in New York, has had a very fine season. In his classes are several exceptionally talented pupils, who are far advanced. Wednesday night, April 18, in Mendelssohn Hall, Carri's pupils will give their annual concert. This unusually good program will be presented:

Quartet, for Four Violins, Sarabande and Bourée Bach
Concerto, No. 7, Andante and Rondo De Beriot
Fantaisie Pastorale Singelee
Introduction et Scene de Ballet De Beriot
Romance Hermann Carri
Canzone Hermann Carri
Witches' Dance Paganini
Air Varié, No. 7 De Beriot
Fantaisie, Ernani, for two Violins Carri
Ballade et Polonaise Vieuxtemps
Concerto, Andante and Rondo Mendelssohn
Fantaisie Militaire Leonard
Fantaisie Appassionata Vieuxtemps
Reverie Vieuxtemps
Canzonetta Godard
Zigeunerweisen, Gypsy Dances Sarasate
Andante Religioso, for Violins, Piano and Organ Hermann Carri

Many Appearances for Grace Munson.

Grace Munson, the contralto, began an extended series of concert and oratorio engagements by singing in the Wagner program (Young People's Symphony) at Carnegie Hall, March 31. On April 1, Miss Munson sang in a performance of Mendelssohn's "St. Paul," New York city, and April 5, in Brooklyn, with the Brooklyn Oratorio Society presentation of Handel's "Samson."

Other appearances booked for Miss Munson during the remainder of April and for the month of May will include:

April 16th, concert, New York City; 26th, "St. Paul," Passaic, N. J.; May 8th, Mendelssohn's "Walpurgis Night," Saginaw, Mich.; 10th, Dvorak's "Stabat Mater," Ann Arbor, Mich.; 17th, "St. Paul," Cedar Falls, Ia.; 19th, orchestral concert, Mt. Vernon, Ia.; 22d, Grieg's "Olav," Lincoln, Neb.; 24th, "Elijah," Sioux City, Ia.; 28th, Gade's "Crusaders," Richmond, Ind., and 29th, Spohr's "Last Judgment," Richmond, Ind.

Concert at the Virgil Piano School.

Instead of having the usual Friday afternoon recital, on March 30, the young children of the Virgil Piano School gave a special concert for their parents and friends in the evening. Pupils of the Misses Parker, Ward and Spickerman and of C. Virgil Gordon played. The listeners were greatly pleased with the skill and musical quality shown in the performances of the small girls and boys, whose ages ranged from seven to twelve years. The participants were: Marjorie Houck, Minnie Bauman, Lucille Oliver, Helen Kraft, Theresa and Eugenia Lieck, Robert Barker, Marjorie and Janie Bartlett, Elsie Sirota, Florence Jacoby, Norman Lemcke, Martha Feuerstack, Audrey Loeb, Edna Moore, Emily Jesty, Jean McWilliams and Gladys Wagar.

Miss Ward made a few opening remarks in which she stated that Mrs. Virgil was on a concert tour with her pupil, Miner Walden Gallup, and from the reports received they were having a very successful trip.

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BROOKLYN.

BROOKLYN, April 9, 1906.

All that was expected in the performances of Handel's "Samson," by the Brooklyn Oratorio Society, last Thursday night, was realized. While the acoustics of the Baptist Temple are poor and the choir of tenors somewhat attenuated, the choral singing was remarkably beautiful. The soloists, Alice Merritt Cochran, Grace Munson, Edward Barrow and Charles Delmont, proved themselves melodious, reliable and dignified oratorio artists. Walter Henry Hall, the able and zealous leader, infused the presentation with the spirit that aroused the blasé to think of something above their own narrow circles of action. There was an orchestra made up of capable players, and William H. Norton, at the organ, to assist voices. This concert will go on record as one of the best performances in the history of the Brooklyn Oratorio Society, which is just now entering upon its thirteenth season.

In music of a joyous character, recalling many nuptials, the Temple Choir sang for the last time at the Baptist Temple Tuesday night (April 3), at a secular concert under Edward Morris Bowman. May 1 Dr. Bowman assumes the musical directorship at Calvary Baptist Church, Manhattan. He is, however, to have another "farewell" to Brooklyn at a joint organ and song recital with his daughter, Bessie May Bowman, at the Baptist Temple, April 24. There was but one adverse criticism to make on the concert of last Tuesday. The program was too long. Limited space will necessitate merely a line of mention to each number. The Temple Orchestra, directed by Dr. Bowman at the piano, opened the concert with the overture to "The Marriage of Figaro." The Temple Choir followed with "Tis Thy Wedding Morning," from Cowen's "Rose Maiden." Julian Walker next engaged attention. He sang magnificently and in German the romanza "To the Evening Star," from "Tannhäuser," a number expressing the sentiment of a hopeless love. For an encore Mr. Walker sang "Thy Beaming Eyes," by MacDowell. The Temple Orchestra played Grieg's "Bridal Procession" and also supported the choir in the nuptial cantata (in triple or waltz time), "A Peasant Wedding in Carinthia," by Koschat. The soprano soloist of the evening sang after this, "Chanson d'Amour," by Chaminade, disclosing a voice sweet, pure and true. Mrs. Maley sang another love song in English for her encore. Jensen's "Wedding Suite," performed by the Temple Orchestra, and "The Swedish Wedding Parade," by the choir, afforded the Bowman forces another opportunity to distinguish themselves. A rousing ovation was extended to Dr. Bowman as he entered the organ loft to play the one organ solo of the evening, a new "Nuptial March," by Guilman. The Bridal Chorus,

from "Lohengrin," and Barnby's "O, Perfect Love," completed the brilliant choral features. Mrs. Maley and Mr. Walker sang a duet "On Earth Is Love and Only Love," by Pissuti. The Mendelssohn "Wedding March," by the orchestra, with Dr. Bowman at the organ, closed the concert.

Palestrina's "Stabat Mater," composed some time near the middle of the sixteenth century, was sung in Brooklyn for the first time Tuesday night of last week by the Choral Art Society. The concert occurred at Association Hall. James Downes conducted. Duties elsewhere compelled the writer to miss this interesting event. A setting by Howard Brockway (formerly of Brooklyn) to "The Lass with the Delicate Air" was another novelty. There were other choruses by Elgar, Bruch, Fanning, Cornelius and Rimsky-Korsakoff. Grace Elliott, pianist, played three numbers by Chopin.

Organists and other musicians will be interested in the following Bach program which Hugo Troetschel arranged for his one hundred and twenty-sixth recital at the German Evangelical Church. Grace Wierum Toennies, soprano, and Carl Veneth, violin, were the assisting artists:

Concerto in G, first movement.
Adagio e Dolce, from Trio, Sonata No. 3.
Gavotte, from Violin Sonata in B minor.
Toccata and Fugue in D minor.
Vocal, Blute nur, mein liebes Herze.
Violin Solo, Air, on the G string.
Fantasia in G.
Two Choral Preludes—
O Haupt voll Blut und Wunden.
In dulci Jubilo.
Toccata in F.
Vocal, Vergiebt mir Jesus meine Sünden.
Violin Solo, Sarabande.
Echo, from the Overture in French Style.
Fantasia and Fugue in G minor.

Mrs. Stuart Close has made no plans to leave Brooklyn this summer. After two summers in the country, this pianist and teacher is looking forward to the diversions which a summer brings to Brooklyn stay at homes. During the winter Mrs. Close held musical receptions the first Friday afternoon in every month at the Close residence, 209 Hancock street. On these pleasant occasions the hostess teacher gave talks on musical notation, the early string instruments and kindred topics. Mrs. Close is "at home" every Friday night.

Arthur Claassen is one of the fortunates who will spend an extended holiday in Europe. Mr. Claassen will sail from New York at the close of the triennial Saengerfest to be held in Newark, N. J., the first week in July.

PORTLAND.

PORTLAND, Ore., March 26, 1906.

Musically, Portland is rather quiet. There were a number of small but very delightful musical events last week, in both recital and professional work, but nothing of a very ambitious nature was undertaken.

Interest now centres in the coming of Kubelik, April 18, under the management of Misses Steers and Coman.

The Lakme Quartet, under the direction of Mrs. Warren E. Thomas, gave several delightful selections at the last monthly tea given for the Patton Home. Mrs. W. K. Scott, who had charge of the entertainment, sang a number of her charming child songs. Herman Heppner and Claire Monteith contributed several vocal solos. Miss Gove, in readings, and Waldemar Lind, in violin solos, completed the program.

Mrs. Walter Reed, Kathleen Lawler and Dom Zan are the soloists for the reception to be given in honor of Dr. Hyde, the eminent Gaelic scholar, now a visitor in Portland. The reception will be held at the Marquam Theatre.

Some twenty-five little children, all under the age of ten, pupils of Mrs. Nunn, with their parents and friends, gathered at Mrs. Nunn's residence for a recital last Saturday afternoon. It was really wonderful what the wee musicians accomplished. The very charming afternoon closed with some fine music by Geraldine Aitken, one of Mrs. Nunn's most advanced and promising students.

Kathleen Lawler is one of a number of Portland musicians who will attend opera in San Francisco next month.

The concert to be given at Hood River shortly, under the direction of Prof. W. H. Boyer, is of no little interest. On the program with Professor Boyer are Eula Bennett, soprano; Gertrude Holmes, contralto, and Charles Cutter, bass. Laura Fox at the piano.

Grace Gilbert's singing met with cordial acceptance last Wednesday afternoon at the residence of Mrs. Townsend.

EDITH L. NILES.

Passion Music Repeated in Baltimore.

BALTIMORE, Md., April 10, 1906.

As THE MUSICAL COURIER goes to press, the Bach Choir, of Baltimore, Harold Randolph, conductor, is preparing to begin the performance of Bach's "Passion According to St. Matthew" tonight. This will be the second presentation in Baltimore of this great work. The soloists are Mrs. Charles Rabold, Anna Taylor Jones, William H. Rieger and Herbert Witherspoon.

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MUSICAL MONTREAL.

MONTREAL, April 6, 1906.

The Mendelssohn Trio gave the last concert of the season on Monday evening last in the Y. M. C. A. Hall. The program included two movements from Godard's trio in F, the Bruch "Kol Nidrei," two songs for soprano, three selections for piano solo, and two movements from Rubinstein's trio in B flat. The performance of the trios was on this occasion, as on previous ones, accomplished with a degree of smoothness that was highly commendable. The duet was performed with sympathy and musicianship. Miss Plouffe played her selections with technical accuracy and understanding; she was called out three times, but refused to play an encore. Miss Goldstein, who was the vocalist, possesses a soprano voice of exceptional beauty, wide in range. And whenever she learns how to sing she will be the best dramatic soprano that the island of Montreal has ever produced. The organization had a most successful season, financially and otherwise. The plan for next season is not decided yet, as Miss Plouffe, the pianist, who managed the scheme with marked ability, intends to leave for Europe and remain there for some time for future study.

Yvette Guilbert was the attraction at His Majesty's Theatre the week ending tomorrow night. If Guilbert's songs which she interpreted can be proved as an authority, her performance can be looked upon as a legitimate entertainment; otherwise it is nothing but an exaggeration of mannerism. Armand Forest, the violinist, was assisted Mme. Guilbert, played the rondo capriccioso by Saint-Saëns satisfactorily, but his performance of "Zigeunerweisen," by Sarasate, was far from being finished. A local paper, who compares Forest to Marteau, is only only absurd, but stupid.

Mabel Barker, a local soprano, was the soloist last night at the Y. M. C. A., annual concert in Ottawa, and met with much success.

Emiliano Renaud, our talented pianist, is giving a series of six recitals in Archambault's music store. The second one took place last night before an invited audience. Mr. Renaud scored his usual success.

Louis Siegel, one of the most promising pupils of Ysaye, played recently in different parts of Belgium, with success.

The Montreal Oratorio Society will produce Elgar's "Dream of Gerontius" on Holy Thursday and "The Messiah" on Good Friday, with the following soloists: Shotwell Piper, soprano; Katherine Fisk, contralto; Dr. Ion Jackson, tenor; and Julian Walker, basso.

Wesley Mills gave the sixth lecture of his course on the voice in the Conservatorium of Music on March 14. The subject of the registers in singing was further discussed and illustrated by means of the voice, the violin and a color scheme. Certain new views on the nature of the action of the vocal bands and resonance cavities were presented and discussed. The scientific principles on which good musical practice were based, whether on an instrument or with the vocal organs, were considered. These principles were few, but of vital importance. Dr. Mills thought that with more care, concentration and intellect in musical practice a great deal of valuable time might be saved to the pupil, with much more satisfactory results.

HARRY B. COHN.

In Praise of the Cycle Singers.

The success of the quartet headed by David Bispham, which has been making a supplemental tour of the South, presenting Grace Wassall's Shakespeare Cycle, is indicated by the following notice from the Dallas News:

The entire rendition was so excellent and the effect so delightful that arrangements are contemplated for a return engagement next week. What is declared to be one of the most difficult soprano compositions is the part for a woman's voice of higher range in "Tell Me, Where Is Fancy Bred?" a selection of sonnets from "The Merchant of Venice." The manner in which Madame Shotwell-Piper rendered this elicited warm approval from the listeners. This began with her solo, taken up one after another by members of the quartet, and the effect of the swelling tones, until there was a crowning burst of harmony, was splendid. Tender and appealing was her "Songs My Mother Taught Me."

Rich and full and wonderfully controlled, the voice of Madame Fiske was at once winning and inspiring. Her half tones and shadings were turned with an ease that made one forgetful of the science and the culture. It was as satisfying as the notes of the lullaby of childhood.

There was no hint of harshness nor of strain in the full tenor in any of its reaches as shown in the voice of Kelley Cole. He gave even in his highest notes an impression of reserve and latent possibility. "Blow, Thou Winter Wind," was one of the best of his selections.

As if he had never been a stranger, David Bispham sang himself into the affections of the audience. Somehow there seemed to be a fitness in the tone and the great fame of the man. In baritone solo or in the heavier work of the trio or quartet he was confident, he was capable and effective.

At the sixth concert of the Lyric Club, of Harlem, to be held April 27, at the New York Presbyterian Church, 128th street and Seventh avenue, Coleridge-Taylor's "Hiawatha's Wedding Feast" and a number of part songs will be given. The club will have the assistance of Anna Otten, violinist; Julian Walker, basso; Everard Calthrop, tenor, and Dion Kennedy, organist. Ion Jackson, the organizer of the club, is its director, and Florence McMillan is the accompanist.

Cottlow in Kansas City.

Augusta Cottlow is having extraordinary success on her Western tour. Extracts from extended reviews in the Kansas City papers give these tributes to the gifted pianist:

Miss Cottlow excels in the dainty and the deft. Though slight physically, her art has robust capabilities, as was amply demonstrated yesterday. It lacks nothing of virility when put to the test, but Miss Cottlow is at her best in the interpretation of music to which can be aptly applied only to that much abused term, "soulful." This soulful quality was predominant in her numbers yesterday. Her art goes beyond the merely sentimental. There is nothing of artistic pathos in her method. It is brilliant as to technique, but there is an airy, eerie grace about it that is its chief charm and which gives to her work a sureness that is none the less convincing that it is not always obtrusively robust. Miss Cottlow was heartily cheered, and responded with the dainty little Schumann "Des Abends."—Kansas City Journal.

For the second time in two years, Augusta Cottlow delighted a Kansas City audience by her wonderful piano playing. Her recital in the Auditorium Tuesday afternoon was a revelation to those who attended her former concert, so greatly has she improved in technique. Her execution is sure and artistic. Miss Cottlow's program Tuesday consisted of selections from Mendelssohn, Beethoven, Liszt, Chopin, Schumann and Raff.—Kansas City World.

Miss Cottlow is younger than is commonly believed. Her name has been before the public for a considerable time, but when it was first advertised it belonged to a little girl, a prodigy. This young woman has gained continuously, and in what may be called the dawn of her maturity has so nearly fulfilled the promises of her precocity as to have a place of security among piano interpreters. Her first appearance in Kansas City was made last season. It is a particular tribute to the quality of her playing that most of those who heard her yesterday were in music professionally or as students.—Kansas City Times.

Future Concerts for Ion Jackson.

These are the new bookings for Ion Jackson:

April 12th, "Messiah," Montreal, Canada; 13th, "Dream of Gerontius," Montreal, Canada; 14th, song recital, Port Jervis, N. Y.; 27th, concert, New York City; 30th, recital, Passaic, N. J.; May 3d, "Stabat Mater" and "Sun Worshipers," Nashua, N. H.; 4th, "Hiawatha's Wedding Feast," Nashua, N. H.; 9th, "Messiah," Lowell, Mass., and 10th, "Faust," Lowell, Mass.

Dr. Jackson had an attractive offer to sing in Honolulu at a May Festival, but other engagements compelled him to decline. Dr. Jackson will make a tour next season with Mary Hissem de Moss, Isabelle Bouton and Dr. Carl Dufft. This last season Dr. Jackson was supported by Anna Otten, violin; Ada Hussey, contralto, and Dion Kennedy, pianist. In addition to his other work, Dr. Jackson is teaching at his studio in Carnegie Hall, and has the direction of the Lyric Club, of Harlem.

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Frank E. Morse has received so many applications from teachers that he has decided to conduct a normal school for vocal instructors at Steinert Hall, Boston, Mass., from June 27 to July 14. Besides private and class lessons to be given, there will also be afforded an opportunity to teach under Mr. Morse's direction. Lectures, recitals and special terms for lessons in the New England College of Languages are some of the advantages offered. Mr. Morse is well fitted for this work, and in his long experience as a teacher, he has made a reputation not only as a teacher of singers, but also as a teacher of teachers as well. While connected with the New England Conservatory of Music he organized and directed the normal vocal course until he withdrew from the Conservatory. It is significant of his teaching in that institution of the prominent singers who had gone out from the Conservatory and were written up in the New England Conservatory Quarterly two or three years ago, that more than half of those mentioned had studied with Mr. Morse. Frank W. Hale, for many years general manager of the New England Conservatory of Music, said: "I have known Frank E. Morse and his method of voice training for many years. During his long time of service in this Conservatory he

was among our most successful teachers. As superintendent of the vocal normal department he won immediate and signal success. I believe him to be one of the few who possess a natural gift of teaching. His pupils may be found in all parts of the country, occupying positions of responsibility. His withdrawal was a serious loss to us."

Rev. E. E. Ayres, professor in Cozar Seminary, at West Chester, Pa., said: "If I were asked to suggest a vocalist for a school to teach a safe method and to secure results, I would suggest a well trained pupil of Mr. Morse every time. In fact, I do this very thing frequently. His pupils learn principles which they are able to apply successfully in teaching others. Mr. Morse knows how to begin at the beginning and lay the foundation for a pure voice, a safe method of using it, and an intelligent view of possibilities. His pupils learn how to go on. This is true education."

Lenten Music in Erie.

ERIE, Pa., April 6, 1906.

The choir of St. Paul's P. E. Church sang the cantata, "From Olivet to Calvary," at a special Lenten service, under the direction of the regular organist and choirmaster, Peter Le Sueur. The text was arranged by Shapcott

Wensley. The music is by J. H. Maunders. Names of the soloists and chorists follow:

Mrs. C. W. McKean, soprano; Mrs. W. Eggleston, contralto; Crystal Brown, tenor; W. E. Hirt, baritone. Chorus—Mrs. W. H. F. Nick, Misses S. Adams, H. Adams, J. Atkinson, M. Blair, C. Block, D. K. Conrad, C. Dane, M. Decker, E. Du Puy, J. Fleisher, B. Fleisher, F. Hansen, A. Hulburd, B. M. Johnson, N. Missimer, P. Oakman, L. Rosebaugh, D. Schreck, F. Schreck, H. Sherwin, A. Sherwin, F. Schumann, R. Tibbals, N. Weiss, F. Woekener, E. Zuern, Dr. H. B. Randall, J. Bryan, E. N. Chalmers-Jones, C. D. Herron, H. S. Hinrichs, C. G. Irish, G. Jeffrey, O. Koehnig, W. C. Missimer, U. G. Pursell, W. A. Tompkins, R. J. Weschler.

Regarding Petschnikoff's Tour Next Year.

Russia's greatest violinist, Alexander Petschnikoff, is to make his second tour in the United States under the management of Henry Wolfsohn, next season. When this artist was here seven years ago he had wonderful success. One eminent critic described him as "the poet of the violin." It is a title that is truly descriptive of Petschnikoff's playing. His art is poetic, refined, and yet virile. It is this combination of gifts that makes a large public eager to hear him. Petschnikoff's repertory is equal to that of the greatest violinists of other nations, and, though a Russian, his programs are made up of works showing a wide range of schools and composers.

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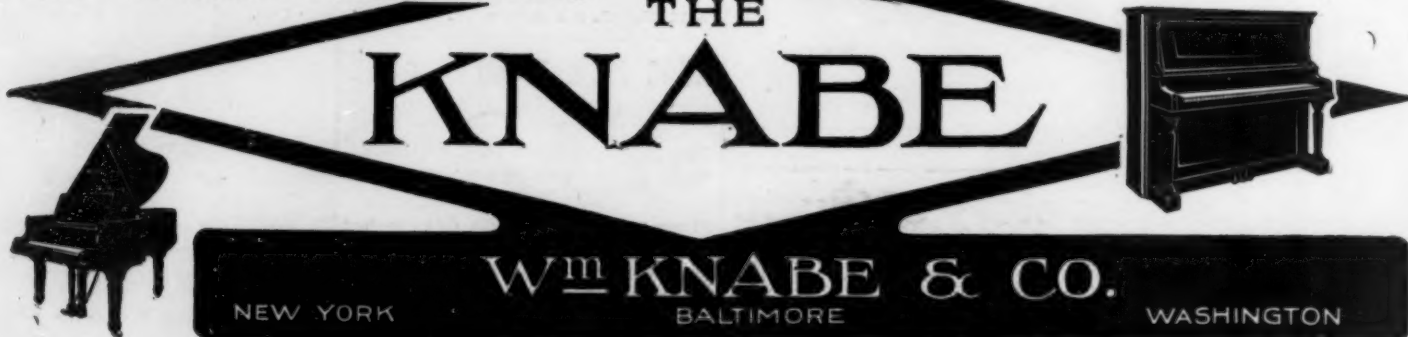
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